



LONDON

AN IBERIAN PRIVATE COLLECTION

PART II – FURNITURE, SILVER, JEWELLERY, PAINTINGS,
EUROPEAN, CHINESE AND ISLAMIC CERAMICS

Friday 9 December 2011

CHRISTIE'S



AN IBERIAN PRIVATE COLLECTION

PART I: IMPORTANT GOLD BOXES AND OBJECTS OF VERTU

Thursday 8 December 2011

PART II: FURNITURE, SILVER, JEWELLERY, PAINTINGS, EUROPEAN, CHINESE AND ISLAMIC CERAMICS

Friday 9 December 2011

AUCTIONS

Part I (Lots 1–242) – Thursday 8 December 2011 at 10.30 am

Part II (Lots 251–644) – Friday 9 December 2011 at 10.30 am

8 King Street, St James's
London SW1 6QT

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Friday	2 December	9.00 am – 4.30 pm
Saturday	3 December	12.00 noon – 5.00 pm
Sunday	4 December	12.00 noon – 5.00 pm
Monday	5 December	9.00 am – 4.30 pm
Tuesday	6 December	9.00 am – 3.30 pm
Wednesday	7 December	9.00 am – 4.30 pm
Thursday	8 December	9.00 am – 4.30 pm (Part II only)

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An Iberian Private Collection

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An Iberian Private Collection

This passionate and erudite connoisseur, whose eclectic collection features in these two catalogues, spent much of his life studying and acquiring superb works of art. Set in a beautiful garden and overlooking the deep blue sea, the exterior of his house gave little away as to the treasures that lay within. It was a treasure trove filled to the brim with gold boxes, silver, oriental porcelain, furniture and works of art – each item chosen specifically by him for its craftsmanship, material or provenance.

The collector lived for several years in London, where he made many purchases in the sale rooms and from the city's most prestigious dealers. He became known for his exquisite taste, knowledge and expertise, and has been a prominent figure in the art world since the 1960s.

He was drawn to precious materials, especially gold but also silver, lacquer and hardstones, and all the techniques employed to transform them into beautiful works of art, such as inlay, chasing and engraving. The collection demonstrates the beauty of gold in its various stages of refinement – from raw nuggets and gold leaf clinging to minerals (lots 251-3), to refined bars and ingots (lots 254-5) ready to be transformed into beautifully chased ornaments (lots 256-63) and jewellery (lots 495-7). His collection stands out for its quality and variety spanning many centuries.

There are numerous highlights within the collection, each with unique characteristics. Among the gold boxes, which are featured in a separate catalogue (Part I – to be sold on 8 December), the most exceptional example is a superb Louis XV enamelled *tabatière* by Jean Frémin, dated 1759/60, decorated with a parrot and flowersprays painted in coloured enamel within intricately chased reserves (lot 72). A *tour-de-force* of the finest engine-turning is a George II snuff-box by Francis Harrache, executed in London in 1757 (lot 116) and possibly the earliest example of this latest Parisian fashion being made in London. The sophisticated geometric patterns of this example are almost modern in appearance, and must have been much admired by Henry, Earl of Uxbridge, who acquired this box in the early 19th century. One of the finest late 18th century gold boxes is a Louis XVI example executed by Antoine Benard in 1782 (lot 81). Mounted with superb panels of Japanese lacquer, this box evokes the fashion for exotic materials so prized by Queen Marie-Antoinette.

The silver in this collection is interesting for its breadth in terms of date and origin, ranging from the 16th to the 20th centuries. One of the earliest and most important pieces is a Portuguese silver-gilt salver, executed circa 1530-40 (lot 273). Formerly in the Wernher collection, this dish is a superb example of Portuguese Renaissance silver. Very unusual is the North Indian rose water sprinkler, executed in the 18th century and delicately chased with profuse floral motifs so characteristic of Indian decorative arts from the 17th century onwards (lot 480). The collection also includes fine English silver, and a particularly interesting piece is the William IV silver stag stirrup cup executed by Paul Storr in London in 1834 (lot 539). Paul Storr's firm was one of the most successful in the early 19th century supplying Rundell's, the leading retailers of the day, which included the Prince Regent amongst its clients.

Other highlights can be found among the Chinese ceramics. A unique group of so-called *Compagnie des Indes* porcelain decorated with French, English and Dutch coats-of-arms, mainly salt cellars, are exquisitely painted and were highly prized (lots 392-414 and 435-455). A large monogrammed and gilt dinner service including various tureens, sauce boats, and large series of plates is another exceptional work in the collection (lot 381).

As well as these groups of gold boxes, silver and Chinese porcelain, each a broad and varied collections in its own right, the decoration or *mise en scène* of 'our' collector's house was realised with French and Portuguese furniture, the latter often in beautiful dark rosewood, creating a dramatic effect (lot 288, 290, 526-31). Among the French furniture, a superb suite of Louis XV *fauteuils* by Jean Auvise, the celebrated *menuisier*, dominated the sitting room (lot 553). Elegant and sinuous, as well as imposing, these *fauteuils* demonstrate the sophisticated style of the greatest Parisian chair-makers; they were displayed and upholstered *en suite* with a pair of Royal *tabourets de pied* supplied by Jacob Frères for the Grand Trianon (lot 554). *Le goût Français*, as interpreted by craftsmen outside France, held particular appeal for this collector – not only in the group of Iberian furniture but also in the form of a George III satinwood and amaranth sideboard or *console desserte*, attributed to George Simson or Henry Holland, and made in the 'Louis Seize' style (lot 337).

This superb collection, formed over decades by a passionate and visionary collector, is unique for many reasons, but mainly its breadth, diversity and quality. There are collections within the collection, each with an almost encyclopaedic variety. The dispersal of his collection will offer new collectors unique opportunities.



251

TWO GOLD NUGGETS

Naturalistically and irregularly formed, each incorporating a reddish-orange stone matrix
4½ in. (11.5 cm.) long; and smaller
gross weight 45 oz. (1,407 gr.)

(2)

£1,500-2,000

US\$2,300-3,000
€1,700-2,200



An Iberian Private Collection



252

A GOLD NUGGET

Naturalistically and irregularly formed, incorporating a reddish-black stone matrix

3½ in. (8.5 cm.) wide

gross weight 15 oz. (463 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



253

A SPANISH-COLONIAL GOLD INGOT

CIRCA 1620, STRUCK WITH ROYAL TAX STAMP, FURTHER STRUCK
XXI ABOVE THREE DOTS FOR 21 $\frac{1}{4}$ KARAT

Of irregular oblong form with a textured finish, *stamped numerous times on one side, the other side further stamped with inventory number 69*
8 $\frac{1}{2}$ in. (20.7 cm.) long

11.7 oz. (365 gr.)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

Recovered from the wreck of the *Nuestra Señora de Atocha* in 1985.
Gold and Silver from the Atocha and Santa Margarita; Christie's,
New York, 14 June 1988, lot 88.

An enormous amount of gold and silver was taken from the New World to Spain in the 16th and 17th Century. The present ingot was discovered in 1985, along with other treasure in the wreck of the *Nuestra Señora de Atocha*. The ship was ordered, along with three others in 1616 and was due to be delivered by Alonso Ferrera, a Havana shipbuilder, in July 1619. The delivery of the *Atocha* was not, however, made until a full year behind schedule, having been completed using substandard materials.

Having dropped off cargo at Cartagena, she was to wait several months and make several stops before she, and the trading fleet known as the *Tierra Firme*, of which she was part, was fully loaded with its treasure and was ready to depart for Spain on what was to be the *Atocha's* maiden, and tragically, her only attempt at a transatlantic crossing. When she set sail, she was laden with some 1,000 silver bars, each weighing 70 troy pounds as well as 250 troy pounds of gold, including the present ingot.

Even though it was, by the time they were ready to depart, the height of hurricane season, the calm weather on 4 September 1622 convinced the chief pilot to attempt the crossing, and so the twenty-eight ship fleet set out from Havana. The next day, the terrible mistake the pilot had made was to become clear as the fleet was caught in terrible gales which drove the *Atocha*, and her sister ship the *Santa Margarita*, onto the reefs which were to sink both ships, along with their passengers and cargo.



254

A CHINESE GOLD INGOT
QIANLONG PERIOD, CIRCA 1750

Of rectangular form, the top with gently sloping sides rising to a raised edge stamped with a double-gourd-shaped seal reading *Yuanji* and two seals reading *bao*, the underside stamped twice with the characters *ding yuan*
3½ in. (8 cm.) long
11.83 oz. (367.8 gr.)

£20,000–30,000

US\$31,000–45,000
€23,000–34,000

PROVENANCE:

The Nanking Cargo; sold Christie's, Amsterdam, 28 April – 2 May 1986 (see lots 1819–1925).

An almost identical ingot sold Christie's, New York, 15 September 2011, lot 1170.





255

A GEORGE III GOLD SNUFF-BOX

MARK OF JACOB AMEDROZ, LONDON, 1804

Realistically cast and chased as a fox mask, the neck with plain hinged cover, *marked on bezel and inside cover*

3 in. (7.6 cm.) long

4 oz. (128 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

THE NEWTON CUP

A GEORGE III GOLD CUP

MARK OF PETER AND WILLIAM BATEMAN, LONDON, 1806

Tapering cylindrical on spreading reeded foot, with two angular scroll handles, the rim with a band of scrolls and flowers on a matted ground, engraved on one side with an inscription and on the other with a coat-of-arms with another in pretence, *marked underneath, the base further engraved 'G. Crossley Manchester Fecit'*

6¼ in. (15.9 cm.) high

15 oz. (464 gr.)

The inscription reads 'Newton Races 1807'.

The arms are those of Legh of Lyme, Lords of Manor of Newton-le-Willows. At the time the arms were engraved, the Legh estates were held in trust for Thomas Legh (1792-1867), the natural son of Colonel Legh (1753-1797).

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

PROVENANCE:

Purchased from Crossleys of Manchester, paid for by the horse owners' 10 guinea subscriptions.

Won by *Julius Caesar* raced by Sir William Gerard 11th Bt. (1773-1826) of Garswood Park, Newton-le-Willows, Lancashire at the Newton Races 1808, then by descent to Frederick, 3rd Baron Gerard (1883-1953).

The Personal Representatives of the late the

Rt. Hon. Frederick John, 3rd Baron Gerard and the late the Rt. Hon Mary Frances Emma, Baroness Gerard, Christie's, London, 27 March 1956, lot 126.

Anonymous sale; Christie's, London, 10 June 2010, lot 351.

THE NEWTON GOLD CUP

The first Newton Races were a two day meeting held from 1751 at Golborne Heath. This race soon disappeared from the racing calendar but returned in 1793 when Captain Legh (1753-1797), later Colonel, provided a cup valued at 60 guineas. In 1807, the racing moved to Newton-le-Willows and the Newton Gold Cup, run over 4 miles, was instigated. In the late 19th century the racing moved to Haydock Park nearby and the Old Newton Cup is raced for to this day.

The Topographical Dictionary of England, published in 1848, pp. 409-413 describes the race and the race course's location.

'Races annually take place, in July, on a large common within a short distance of the town; a fine course has been formed at the cost of Thomas Legh, Esq., lord of the manor, and owner of five-sixths of the parish, and that gentleman has also built a grand stand of elegant design, besides which, is a range of substantial stands of brick, commanding a view of the whole course. A branch from the Birmingham railway, directly to the course, affords facility for visitors to it from the neighbouring towns and almost any part of the kingdom.'

It is intriguing that the cup is engraved with the date 1807. If the assumption that the cup was won by Sir William Gerard 11th Bt., whose descendant sold it in 1956, it must be for the following year when Sir William's horse *Julius Caesar* was victorious. The 1807 race was won by *Young Chariot* which belonged to Mr C. Cholmondeley. The 1807 cup could have been returned to be raced for the following year or perhaps passed by inheritance or purchase to the Gerard family.



Newton Races, 1831, by Charles Towne





257

A PORTUGUESE GOLD DOUBLE SNUFF-BOX
LISBON, DATED 2007,
MAKER'S MARK INDISTINCT

Of oval boat-form, with double-hinged cover, each with shell thumbpiece and engraved with a differing coat-of-arms, one side engraved 'A.D. 2007', the other engraved with a monogram, *marked underneath*

3¼ in. (9.4 cm.) wide

5.9 oz. (183 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



(part)

~258

A PORTUGUESE GOLD FOLDING RULER
LISBON, MAKER'S MARK INDISTINCT,
LATE 20TH CENTURY

Folding into ten sections, each marked with graduations, *marked on each section*, Together with an ivory folding ruler and a wood example

the gold ruler 39¼ in. (100 cm.) long

4.65 oz. (145 gr.)

(3)

£1,000-2,000

US\$1,600-3,000

€1,200-2,200



259

A MODERN TWO-COLOUR GOLD AND 'GEM'-SET MODEL OF A BALD EAGLE
APPARENTLY UNMARKED,
LATE 20TH CENTURY

Realistically modelled with wings spread, on pyrite base

the eagle 4¼ in. (10.2 cm.) high

gross weight 5 oz. (160 gr.)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000





~260

A PORTUGUESE GOLD TEAPOT AND STAND
APPARENTLY UNMARKED, MID 18TH CENTURY

The teapot inverted pear-shape on spreading foot, the shoulder chased with flowers and foliage on matted ground, the hinged cover with fruiting finial, with ivory handle, the stand shaped circular with shell heightened reeded rim, on three hoof feet, each engraved with two crests within foliage scrolls, *the spout of the teapot and the border of the stand each struck with two French post 1864 import marks, engraved under each piece with a scratchweight '29=7'* the teapot 8½ in. (21.8 cm.) wide overall gross weight 31 oz. (960 gr.)

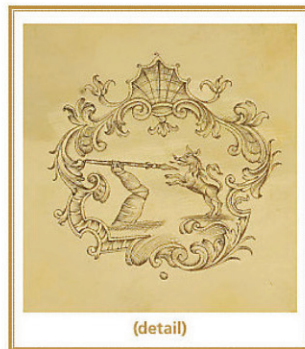
(2)

£30,000–50,000

US\$46,000–75,000
 €34,000–56,000

PROVENANCE:

Frederick A. Crisp F.S.A. (d.1922)
 Anonymous sale [Mrs. Crisp]; Christie's, London, 10 March 1920, lots 128 and 129 (£180 to Crichton).
 Michael Noble (1913–1984), later created Baron Glenkinglas
 The Rt. Hon. Michael Noble, M.P.; Christie's, London, 13 December 1967, lot 42 (£5,200 to Partridge).



(detail)





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~261

A LOUIS XVI GOLD BEAKER

MARK OF JEAN-FRANCOIS GENU, PARIS, 1775

Tapering oval on slightly domed base, the border engraved 'Janvier 1776', marked under base, in fitted shagreen case

6½ in. (7 cm.) high

2.3 oz. (73 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Anonymous sale; Bonhams, London,
18 November 2008, lot 45.



262

262

AN ELIZABETH II GOLD TUMBLER-CUP

MARK OF LESLIE DURBIN, LONDON, 1963, 18CT

Plain cylindrical, engraved in Latin with a presentation inscription, marked near rim

2½ in. (6 cm.) diameter

3.8 oz. (119 gr.)

The inscription translates as 'To his dearest wife, who for 36 years has blessed him with the greatest joy and the greatest love, now with a grateful heart Humphrey Noble CMW dedicates this cup made from gold and as it were the mirror of a golden life.'

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Anonymous sale; Sotheby's, Belgravia, 31 May 1979, lot 136.

The inscription almost certainly records the gift of the cup to Celia, Lady Noble (d.1982) from her husband Sir Humphrey Brunel Noble of Ardmore, 4th Bt., M.B.E., M.C. (1892–1968). Sir Humphrey was educated at Eton and King's College Cambridge. He was a major in the Northumberland Hussars and fought in World War I and World War II. In the former he was mentioned in despatches twice and awarded the Belgian Order of Leopold and the French Croix de Guerre. He was High Sheriff of Northumberland in 1956. He married Celia, only daughter of Captain Stewart Carnac Weigall, R.N., in 1926.



263

A GEORGE II GOLD MUG

NEWCASTLE, CIRCA 1730, MAKER'S MARK LACKING

Plain baluster and on slightly spreading stepped foot, with faceted scroll handle,
marked under base

3¼ in. (9.5 cm.) high

8 oz. (259 gr.)

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

PROVENANCE:

The Rt. Hon. Michael Noble, M.P.; Christie's, London, 13 December 1967,
lot 43 (£6,800 to Partridge).

LITERATURE:

A. G. Grimwade, 'A New List of Old English Gold Plate',
The Connoisseur, August, 1951.





264

HENDRIK WILLEM SCHWEICKARDT (BRANDENBURG 1746-1797 LONDON)

A river estuary with fishermen and stevedores, a dock and a windmill beyond

signed 'H. Schweickhardt fecit' (lower left, on the beam)

oil on panel

12¼ x 16¼ in. (31 x 41.3 cm)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

Henri Lacroix, Paris; (†), Hôtel Drouot, Paris, 18 [=1st day of sale] March 1901, lot 141.

Anonymous sale; Christie's, London, 16 May 1975, lot 93, pl. 17

(1,700 gns. to the present owner).



265

ADRIEN MANGLARD (LYON 1695-1760 ROME)

A capriccio view of the harbour at Naples, with the Castelnuovo, Lanterna del molo and Vesuvius beyond, with fishermen and stevedores; and A capriccio view of the harbour at Naples, with the Castel dell'Ovo, men playing cards, stevedores unloading their boats, a ship being caulked and the open sea beyond

oil on canvas

19 3/8 x 29 1/4 in. (49.9 x 74.3 cm.)

a pair (2)

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

Manglard is seen as the father of a certain genre of marine painting, exemplified in these works. The godson of Adriaen van der Cabel, from whom he learnt figure painting, Manglard travelled to Rome in 1715, where he spent much of his time making studies of ships. His skill as a marine painter was such that he soon had such prestigious clients as Philip, Duke of Parma, and the Rospigliosi family in Rome. In 1735 he was accepted into the Accademia di S. Luca in Rome and a year later by the Académie Royale in Paris. Throughout his career Manglard concentrated on seascapes, developing his own style by accommodating Northern realism within the classical idealism of Claude; this he passed on to Claude-Joseph Vernet, who may have trained in his studio.



A precise and attentive draughtsman, Manglard produced numerous sketches of the motifs which appear and reappear in his painted works; his accurate recording of details of rigging and ship construction with a view to consultation before the easel echoes the practice of his great northern antecedent, Willem van the Velde the Younger. Various drawings also record figures and incidental detail, such as the caulking process shown in the background here, and other shipyard work (see S. Maddalo, *Adrien Manglard, 1695-1760*, Rome, 1982, figs. 78-81). The vessel at the centre of the latter of the two works presented here reoccurs precisely in one of another pair of *capriccio* harbour scenes, in the Galleria Sabauda, Turin (see fig. 1).



A. Manglard, Porto di mare con torri, Trino, Galleria Sabauda



266

FRANCIS SWAINE (? C. 1720-1782 LONDON)

Two British men-o'-war heeling in the breeze offshore

oil on canvas

24¼ x 30 in. (61.5 x 76.2 cm.)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

with Christie's, *circa* 1960-1970 (according to a fragmentary stencil on the reverse).

with Leger Galleries, London, 1961.

(Possibly) Anonymous sale; Christie's, London, 2 February 1973, lot 19 (£300 hammer).

Atop a lively, wind-tossed sea, this typical example of Swaine's marine painting depicts a crowded frigate effectively shown in two positions off a rocky outcrop.



267

CHARLES BROOKING (? 1723-1759 LONDON)

A '74' and a frigate in a stiff breeze in the Channel, with coastal craft and other shipping beyond

oil on canvas

22 x 30½ in. (55.9 x 77.5 cm.)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

PROVENANCE:

Sir Bruce Ingram, O.B.E., M.C. (1877-1963), London; (†), Sotheby's, London, 24 June 1964, lot 37, illustrated (£350 to Frinton, possibly on behalf of the following).
Mrs. Perpetua Ingram; Christie's, London, 23 June 1972, lot 49, illustrated (£6,300 to the present owner).

EXHIBITED:

Aldeburgh, Festival of Music and the Arts and Bristol, City Art Gallery, *Charles Brooking, 1723-1759: Paintings, Drawings and Engravings*, 9 June-30 July 1966, no. 13 (shown only in Bristol, lent by Mrs. Perpetua Ingram).

LITERATURE:

D. Brook-Hart, *British 19th Century Marine Painting*, Woodbridge, 1974, pl. 39.

D. Joel, *Charles Brooking, 1723-1759 and the 18th Century British Marine Painters*, Woodbridge, 2000, Joel pp. 146-7, no. 232B.

Sir Bruce Ingram, managing editor of the *Illustrated London News* (and grandson of its founder), was also the assembler of one of the most important of all twentieth-century collections of maritime painting, including a remarkable group of seventeenth-century Netherlandish seascapes centering on the work of Willem van de Velde the Elder and his son, the Younger. A 'passionate advocate' of Britain's maritime heritage and character, Ingram championed the need for a National Maritime Museum in the years leading up to that institution's foundation, devoting extensive space to the issue in the *ILN*, and presented part of his collection to the Museum, making 'a notable gift to the nation'.

This proved to be one of Brooking's most appealing compositions, a variant of which is illustrated on the cover of both the 1966 exhibition catalogue and the *catalogue raisonné* (*op. cit.*, no. 232E).



268

A QUEEN ANNE BRASS-MOUNTED EBONISED EIGHT DAY STRIKING TABLE CLOCK

JAMES MARKWICK, LONDON. CIRCA 1705

CASE: now with ebonised moulding and replaced handle above pierced basket top, later finials, with brass mounts to all front door rails, glazed side panels, on later feet DIAL: 7 in. square brass dial with winged cherub spandrels to chapter ring with quarter and half quarter hour markers, signed 'Markwick London', matted centre with engraving around the mock pendulum and date apertures, ringed winding holes, steel hands (replaced minute), strike/not strike (lacking) above XII MOVEMENT: five ringed pillars, secured to the case with turn catches behind the dial and with a bolt (lacking) through the lower pillar, twin fusees with verge escapement, hour strike on bell, now lacking pull quarter repeat, the back plate elaborately engraved with birds and foliage around an angel; winding key 16½ in. (41 cm.) high, handle down; 10¼ in. (26 cm.) wide; 6¼ in. (17 cm.) deep

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

A double basket top table clock of related design signed Markwick, London, was sold these rooms 11 December 2002, lot 68 (£8,692). A similarly signed single basket top clock was sold Christie's New York, 23 November 2010, lot 438 (\$8,125). Two makers called James Markwick, father and son, are recorded in London in the late 17th and early 18th Century. A double basket top bracket clock by James Markwick is illustrated in P. Dawson, *The Iden Clock Collection*, Antique Collectors' Club, 1987, p. 237.

269

A GEORGE IV MAHOGANY STICK BAROMETER

WILLIAM PEACOCK, YORK, THE CASE STAMPED FOR J. CROCE, YORK. FIRST QUARTER 19TH CENTURY

With acorn finial and gadrooned cistern cover over a bracket terminal, the rear of the trunk stamped 'J. CROCE/YORK', the engraved brass register plates with Vernier scale and signed 'Wm. Peacock York Fecit'; replaced tube, mercury removed 42½ in. (107 cm.) high

£800–1,200

US\$1,200–1,800
€900–1,300

William Peacock is recorded as a watchmaker in York 1789–1832. Joshua Croce is recorded in the city 1823–1841.



270

A PAIR OF FLEMISH BEECH AND ELM CANED ARMCHAIRS LATE 17TH CENTURY

Each arched high back with pierced foliate cresting, the outcurved arms with scrolled terminals on baluster supports, on conforming legs joined by turned stretchers, replacements and restorations 56½ in. (143 cm.) high; 24½ in. (52 cm.) wide (2)

£2,000–3,000

US\$3,100–4,500
€2,300–3,400





The Red Room, Bath House, Piccadilly

SIR JULIUS WERNHER, BT.

The following four lots come from the collection of Sir Julius Wernher, 1st Bt. who said of himself:

"I am not one of those people who create new fortunes by genius or new combinations, and lose them again and win them again. I only walk well-known paths, but I walk steadily and only act out of conviction, without, indeed, paying too much attention to my own point of view."

That said, he created one of the greatest fortunes of an age and built one of the finest art collections in Britain. The path to his fortune was to be found in the discovery of diamonds some 500 miles north-east of Cape Town in 1870. That event drew thousands of fortune-seekers to the region, including the 21-year-old German born Julius Wernher, who was sent there by his employer, the London and Paris based diamond dealer, Jules Porgès. Wernher set up camp near the diggings at Du Toit's Pan, opening an office a little later at the neighbouring settlement of New Rush, later renamed Kimberley.

Thanks to Wernher's ability, Porgès was to become the largest importer of Cape diamonds in London, and later was persuaded by Wernher to form a diamond mining company of his own, which, after several acquisitions, was to go on to form a union with De Beers, who were previously their main rivals. Wernher was later to become a Life Governor of the company.

Having returned to Europe, settling in England, Wernher was, with justification, regarded as one of the richest men in the world, and began to settle down to life in that position. In 1886 he met, courted and married in 1888, Alice Mankiewicz, known as Birdie. They moved into a house in Bayswater, but it was not until two years later, in 1890, that Wernher bought his first major work of art: Saint Michael and the Dragon by Bartolomé Bermejo. This first major acquisition seems to have decided Wernher upon a path as a collector. In 1895, the Wernhers acquired a new, more palatial London residence, Bath House, on the corner of Piccadilly and Bolton Street, to house their collection, including for at least a time the following four lots. While the records of where his works of art were purchased were lost during the Second World War, many works came with illustrious earlier provenances. For example, the Saint Sebastian and Saint Christopher which were offered as lots 52 and 53 in the same sale as the following four lots, were commissioned by the Duke Frederick of Saxony and owned in the 19th century by Prince Soltykoff.

Though the Wernher's main London residence was Bath House, they also had, from 1899, a lease on Luton Hoo, a home in Bedfordshire, which had been designed by Robert Adam for the Marquess of Bute. When they bought the house in 1903, they set in place plans for its renovation, choosing the French architect Charles Frédéric Mewès, who had built the Ritz in London, to undertake the work.

In 1905, Julius was created a baronet, partly for the work he had been doing for King Edward's Hospital Fund, a fund which he generously supported and continued to support on his death, leaving the fund some £400,000 from an estate valued at £11,500,000. Luton Hoo and Bath House both passed to Lady Wernher for her lifetime, after which they would pass to the couple's second son, Harold, who also inherited the baronetcy after the death of his elder brother in 1948. Harold had married, in 1917, Anastasia (Zia) de Torby, the daughter of Grand Duke Michael Mikhailovitch of Russia and Countess Sophie de Torby, the grand-daughter of Pushkin. A cousin of Tsar Nicholas II, Lady Zia could count most of the crowned heads of Europe among her relations.



Julius and Alice Wernher, March 1888

271

A GERMAN PARCEL-GILT SILVER DOUBLE-BEAKER

AUGSBURG, CIRCA 1690, MAKER'S MARK PROBABLY IR CONJOINED

Each beaker lobed, the lower body of each engraved with foliage band, the lobes alternately engraved with inscriptions and scrolling foliage, with gilt moulded rims,
marked under base of each cup

3¾ in. (9.5 cm.) high

4 oz. (144 gr.)

The inscriptions translate as:

'The Rhine wine is the best one and has the power such that one will be as one drinks.

It makes free from care'

'Who wants to be of gay mind and all sparkling, drinks, as its name says, a good Klingenberg wine'

*'I praise the old wine as it makes young blood and I strongly believe in the proverb of the drinking friends:
old is good'*

'The noble Neckar wine is certainly also not a bad one, what lovely always loves the noble lady'

'Who loves the health needs me here, he often drinks a good wine and flees from the evil beer'

'Wine from Spain is highly appreciated, it goes lovely in and warms up what may cool down'

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

Sir Julius Wernher, 1st Bt. (1850–1912), Bath House, London, in the Red Room,
by whom bequeathed, with a life interest to his widow,

Alice, Lady Wernher, subsequently Lady Ludlow (1862–1945), to their son

Sir Harold Wernher, 3rd Bt., G.C.V.O. (1893–1973), Bath House, London, and from 1948,
Luton Hoo, Bedfordshire, and by descent.

The Wernher Collection; Christie's, London, 5 July 2000, lot 29.

LITERATURE:

1913 Bath House Inventory, p. 36, no. 199, in the Red Room, in the 'large glazed case
near door – Right Hand Division'.

1914 Wernher Inventory, p. 36, no. 188.





272

**A GERMAN SILVER-GILT MOUNTED MINIATURE
PINE AND FRUITWOOD TANKARD**

APPARENTLY UNMARKED, SECOND HALF 16TH CENTURY

The pinewood base with foliage-pierced mounts, the bombé body built up from fruitwood staves and enclosed by an engraved pierced silver-gilt hoop, with wood handle, the hinged cover applied with a silver-gilt band chased with grotesque masks within scroll cartouches with fruit festoons between, the finial cast as a seated bacchic infant holding a drinking cup, the thumbpiece cast with a circular medallion enclosing a grotesque mask

4¼ in. (11 cm.) high

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

Sir Julius Wernher, 1st Bt. (1850–1912), Bath House, London, in the Red Room, by whom bequeathed, with a life interest to his widow,

Alice, Lady Wernher, subsequently Lady Ludlow (1862–1945), to their son

Sir Harold Wernher, 3rd Bt. G.C.V.O. (1893–1973), Bath House, London and from 1948, Luton Hoo, Bedfordshire, and by descent. The Wernher Collection; Christie's, London, 5 July 2000, lot 40.

LITERATURE:

1913 Bath House Inventory, p. 28, no. 149, in the Red Room, in the 'large glazed case near door – Left Hand Division'.

1914 Wernher Inventory, p. 28, no. 141.

THE WERNHER
PORTUGUESE SALVER



A PORTUGUESE SILVER-GILT SALVER

APPARENTLY UNMARKED, CIRCA 1530-40,
THE COAT-OF-ARMS AND FEET PROBABLY 18TH CENTURY

Circular with raised central boss, the three later feet cast as lions sejant attached to the border with foliage-headed screws, the centre *repousse* and chased in high relief with harpies, winged centaurs and grotesque winged monsters, within scrolling foliage and divided by columns headed by winged figures, the raised central boss chased with further winged monsters flanking urns and with central applied coat-of-arms within laurel wreath, *marked on border with later Dutch and French control marks*

the dish 12 in. (30.5 cm.) diameter

37 oz. (1,181 gr.)

The arms are those of Portugal quartering León for the family of de Sousa of Prado, Portugal, descendants of an illegitimate son of King Alphonso III of Portugal (d. 1279). The arms are surmounted by what appears to be a marquess' coronet. However, there was little codification of coronets in Portugal prior to the 17th century. The family was elevated from Counts of Prado to Marquesses of Minas in the 18th century.

If it were the case that the feet were added to the dish already in the collection of the de Sousa family, it is possible that the dish was made for Don Pedro de Sousa, 1st Count of Prado who died on 23 March 1555. The son of Rui de Sousa, Lord of Sagres and Beringel, ambassador to the Courts of St. James and of Castille, he was a leading Royal councillor, soldier and poet.

Alternatively the arms could be those of the Count of Prado's first cousin, Martim Afonso de Sousa. Equally distinguished, he was Governor of India from 1542 until 1545 and a soldier, navigator and one of the first colonisers of Brazil. He died in Lisbon in 1564.

£70,000-100,000

US\$110,000-150,000
€79,000-110,000

PROVENANCE:

The Sousa family, Portugal

Sir Julius Wernher, 1st Bt., (1850-1912), Bath House, London, in the safe, by whom bequeathed, with a life interest to his widow, Alice, Lady Wernher, subsequently Lady Ludlow (1862-1945), to their son Sir Harold Wernher, 3rd Bt. G.C.V.O. (1893-1973), Bath House, London and from 1948, Luton Hoo, Bedfordshire, and by descent.

The Wernher Collection; Christie's, London, 5 July 2000, lot 10.

EXHIBITED:

Bedford, Cecil Higgins Museum, 1959-1960

LITERATURE:

1913 Bath House Inventory, p. 138, no. 680, in the safe.

1914 Wernher Inventory, p. 94, no. 460.

The border decoration is extremely similar to that on a magnificent salver with matching ewer engraved with the arms of the de Sousas of Prado surmounted by a Count's coronet. This belonged to Fernando II (b. 1816, King Consort of Portugal, 1837, d. 1885), and is now in the Royal Collection in the Ajuda Palace, Lisbon (L. d'Orey, 'Silverware of Portuguese Kings', in *Royal Treasures*, Lisbon, 1992, nos. 338-339). In addition, a salver on stand from the collection of Fernando II with the arms of de Sousa beneath a Marquis' coronet is in the Ajuda Palace Collection (*ibid.*, no. 334).

The salver on stand in the Ajuda Palace is engraved on the reverse, no. 8, an inventory number used on silver in Fernando II's collection. The present salver is also engraved with an inventory number and, although the numeral has been deliberately erased, it is still at least partly visible, and is probably a 9. However, it should be pointed out that there is another 18th century salver on foot in the Ajuda Palace with the number 9 inventory number (*ibid.* no. 336).









274

A SPANISH PARCEL-GILT PENDANT BOX AND COVER
APPARENTLY UNMARKED, EARLY 17TH CENTURY

Hexagonal, the applied openwork base with central boss, the sides applied with silver-gilt cherubs holding Instruments of the Passion, the applied columns between cast with demi-figures, the sides with scroll brackets linked to suspension chain, the detachable cover with applied shells at intervals and surmounted by a cockerel finial rising from openwork foliage

5½ in. (14 cm.) overall with chain

3 oz. (108 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Sir Julius Wernher, 1st Bt. (1850–1912), Bath House, London, in the Red Room, by whom bequeathed, with a life interest to his widow, Alice, Lady Wernher, subsequently Lady Ludlow (1862–1945), to their son

Sir Harold Wernher, 3rd Bt., G.C.V.O. (1893–1973), Bath House, London, and from 1948, Luton Hoo, Bedfordshire, and by descent. The Wernher Collection; Christie's, London, 5 July 2000, lot 7.

EXHIBITED:

Bedford, Cecil Higgins Museum, 1959–60.

LITERATURE:

1913 Bath House Inventory, p. 47, no. 253, in the Red Room, in the 'showcase to the right of the fireplace'.

It is possible, given the subject of the decoration, that this box was designed as a small pendant container for a relic connected with the Passion. The shells and cockerel on the cover are emblematic of Saint James of Compostela and Saint Peter respectively.



275

AN AUSTRIAN SILVER-GILT EWER
VIENNA, POSSIBLY 17TH CENTURY,
MAKER'S MARK A DEMI-DRAGON ABOVE THREE PELLETS

Of amphora-form, the scroll handle cast with a demi-female figure, the sides engraved with a scene of the presentation of the head of St. John the Baptist to King Herod on a drapery swag ground, centring an engraved coat-of-arms, the base set with a coin, *marked near rim*

4 $\frac{7}{8}$ in. (12 cm.) high

11 oz. (355 gr.)

The arms are those of the Austrian noble family of Haf(f)ner, almost certainly for Augustin Haffner. Haffner was ennobled by Emperor Rudolf II in 1604 when he was granted the rights to bear the arms described as '*Tranché a de gueules sur argent, á la bande d'azur, brochant sur le tranché et chargé de trois têtes de lion d'or, celle du milieu couronné du mme. Casque couronné*'. Augustin Haffner was born around 1550 and served from 1604–1607 as Lord Mayor of Vienna. He was married to Eva Ernst and died in 1616.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

276

AN ELIZABETH I SILVER-GILT STANDING SALT-CELLAR
 LONDON, THE COVER 1563, THE BODY 1564, MAKER'S MARK
 INDISTINCT

Drum-shaped on spreading circular base with three cast grotesque feet, cast and chased with foliage and strapwork and applied with three busts, with *guilloché* borders, the detachable cover with finial cast as an armed knight holding a lance and shield, *marked on lower body and on cover*

4¾ in. (12 cm.) high

6 oz. (194 gr.)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

PROVENANCE:

Captain N.R. Colville (1893–1974), by 1929.

Anonymous sale; Christie's, London, 27 January 1942, lot 138.

H. J. P. Bomford of Laines, Aldbourne, Wiltshire;

Christie's, London, 12 July 1944, lot 50.

F. W. Green Dulverton, 1949.

A Collector; Sotheby's, London, 8 June 1972, lot 66.

EXHIBITED:

London, 29 Park Lane, W.1., *A Loan Exhibition of Old English Plate*, 1929, no. 357 (Captain N. R. Colville).

A standing salt of similar form, though without cover, is the Daniel Waldo silver-gilt salt, London, c.1620–30 (see P. Glanville, *Silver in Tudor and Early Stuart England*, 1990, p. 161).





277

A RARE CHARLES II SILVER WINE-TASTER

LONDON, 1675, MAKER'S MARK SR, A PELLET OR ANNULET BELOW

Plain tapering cylindrical, with a domed centre, later engraved 'William Bussell 1687',
marked near rim

4 in. (10 cm.) diameter

3 oz. (88 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Anonymous sale [Spink and Sons]; Christie's, London, 22 March 1906, lot 76
(£52 to Crichton).

278

A PAIR OF WILLIAM AND MARY SILVER CANDLESTICKS

LONDON, 1691, MAKER'S MARK EG BELOW A CROWN, POSSIBLY FOR EDWARD GIBSON

Each on octagonal gadrooned base, the knopped stem terminating in gadrooned spool-shaped
socket, the base later engraved with a crest below an earl's coronet and with the remains of an
earlier crest, *each marked under base*

7½ in. (19 cm.) high

40 oz. (1,244 gr.)

(2)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000



A PORTUGUESE SILVER FLAGON

APPARENTLY UNMARKED, LATE 17TH CENTURY

Amphora-shaped and on slightly spreading stepped foot,
with reeded double-scroll handle, the front engraved with
a coat-of-arms within foliage mantling

16¾ in. (41.5 cm.) high

97 oz. (3,012 gr.)

£50,000–80,000

US\$76,000–120,000

€57,000–90,000

A vessel of similar form, though with a cover, is illustrated in
the exhibition catalogue of *Exposição de Ourivesaria Portuguesa
e Francesa*, p. 45, fig. 45.







280

AN IBERIAN SILVER DISH

MARKED INDISTINCTLY, PROBABLY LATE 17TH CENTURY

Shaped circular with lobed sides and a central vacant boss,

marked in centre

13 $\frac{3}{4}$ in. (34.5 cm.) diameter

16 oz. (500 gr.)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



281

A SPANISH SILVER-GILT PYX AND COVER
MEDINA DEL CAMPO, POSSIBLY 17TH CENTURY.
MAKER'S MARK INDISTINCT, ASSAY MASTER FRANCISCO CALVO

Circular and on openwork foliate foot, with crenellated rim, the detachable cover with six grotesque mask buttresses and cast foliage-wrapped baluster finial, the cover and body each engraved with hounds chasing hares, *marked under base*

3 1/4 in. (9.8 cm.) diameter

9 oz. (280 gr.)

£800-1,200

US\$1,200-1,800

€900-1,300



282

A SET OF FOUR SPANISH SILVER CANDLESTICKS
POSSIBLY CORDOBA, 17TH CENTURY

Each on circular slightly domed base, the baluster knopped stems terminating in spool-shaped sockets with plain wax-pans, *marked under the base of three and on each wax-pan, further marked underneath, on wax-pan and three sockets with later French control mark*

9 1/4 in. (24 cm.) high

gross weight 69 oz. (2,141 gr.)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

(4)





283

JORIS VAN SON (ANTWERP 1623-1667)

Peaches, grapes, nectarines, strawberries, cherries, corn, a pomegranate and other fruit hanging from a blue ribbon in a niche

signed 'J-VAN SON-16[...]' ('VA' linked, lower right)

oil on canvas

21½ x 15¼ in. (54.5 x 38.8 cm.)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Cyril Sweett, founder of Sweet Group plc, London; Christie's, London, 25 July 1969, lot 214, illustrated (2,200 gns. to Leger).

An important Antwerp still-life painter, Joris van Son was influenced by Jan Davidsz. de Heem. His works were praised by the biographer Arnold Houbraken (*Der groote schouburgh der Nederlandsche konstchilders en schilderessen*, 1718) and the poet Cornelis de Bie, who wrote that his fruits were so naturalistic that they would tempt a pregnant woman — underscoring the connotations of fecundity and prosperity symbolically alluded to by works such as the present.



284

284

CIRCLE OF SALOMON VAN RUYSDAEL (NAARDEN ?1600/3-1670 HAARLEM)

An extensive river landscape with two vessels and other boats, a church beyond

oil on panel

16½ x 27¼ in. (42 x 70.6 cm.)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

PROVENANCE:

with Richard Green, London, *circa* 1970, as Bonaventura Peeters.

285

CIRCLE OF ABRAHAM STORCK (AMSTERDAM 1644-1708)

A view of the Amstel, Amsterdam, with yachts and rowboats, some with the arms of the city, Dam Square with the Town Hall beyond

oil on canvas

19¼ x 25¼ in. (49 x 64 cm.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Anonymous sale [Property of a Gentleman]; Christie's, London, 8 December 1972, lot 98, illustrated, as Abraham Storck (5,500 gns. to the present owner).



285



286

J.B. MONTEYNE (ACTIVE ANTWERP, 1717-1718)

A village landscape with a crowd of peasants and fishermen unloading their catch, a river and cottages beyond

signed 'JB Monteyne' (lower left)

oil on panel

15½ x 19¾ in. (39.4 x 50.2 cm.)

with inscription 'P. BREUGEL' (on the reverse of the panel)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

PROVENANCE:

Mrs. Smith, England, by 1866 (according to a label on the reverse)
with Richard Green, London, 1970.

EXHIBITED:

York, Yorkshire Fine Art and Industrial Exhibition, 1866, no. 451
(lent by Mrs. Smith, according to a label on the reverse).

Only a small group of works by this rare artist is recorded, often influenced by the earlier Flemish genre works of David Teniers II; for other examples see A. Montballieu, 'Een "Vastenavond" van J.B. Monteyne', *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, XII, 1972, pp. 279-284. The present composition is indebted to the river landscapes of Jan Brueghel the Elder (see K. Ertz, *Jan Brueghel der Aelter: Die Gemälde*, Lingen, 2008, pp. 229-289), without apparently having any direct prototype in Brueghel's oeuvre.



287

A PORTUGUESE WHITE FAIENCE MODEL OF A LION

20TH CENTURY, IMPRESSED F.A. DAS DEVEZAS/A.A. COSTA & C^{TO} FRONT OF BASE

Naturalistically modelled seated on its haunches, its left paw resting on a ball, its fur picked out in pale blue marbling
29 in. (73.6 cm.) high

£1,500-2,000

US\$2,300-3,000
€1,700-2,200



~288

AN IBERIAN BRASS-MOUNTED ROSEWOOD CABINET-ON-STAND
LATE 17TH CENTURY

The cabinet with six drawers with ripple-moulded fielded fronts and conforming sides, on baluster ring and spirally-turned legs joined by conforming peripheral stretchers
41¼ in. (109.5 cm.) high; 31 in. (79 cm.) wide; 18 in. (46 cm.) deep (2)

£4,000-6,000

US\$6,100-9,000
€4,500-6,700



289

**A RARE CHINESE FAMILLE ROSE FIGURE
OF THE VIRGIN MARY**

19TH CENTURY

Modelled with hands held together in prayer with a long rosary over her right arm, standing on a rockwork mound strewn with flowers over a square pedestal with chamfered corners, wearing a light green-glazed cloak over white robes tied at the waist with a dark blue sash, her face with a serene expression
12¼ in. (32.4 cm.) high

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Rafi Y. Mottahedeh, no. 583; sold Sotheby's, New York, 30 January 1985, lot 354.

EXHIBITED:

Virginia Museum, 1981–82.

LITERATURE:

D. S. Howard and J. Ayers, *China for the West*, London and New York, 1978, vol. II, no. 651, p. 621.

A very similar figure was sold Christie's London, 25 July 1977, lot 158, but it had an impressed eight-character mark.



~290

**A PORTUGUESE ROSEWOOD CENTRE
TABLE**

18TH CENTURY

The rectangular top with gadrooned edge above a similarly-carved frieze on ring and spirally-turned legs joined by peripheral stretchers on gadrooned bun feet, inscribed 225 and 235

32¼ in. (83 cm.) high; 41½ in. (105.5 cm.) wide; 21.5 in. (65 cm.) deep

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



291

291
A POLYCHROME-PAINTED
AND PARCEL-GILT CARVED WOOD
RELIEF OF FIGURES IN HELL
LATE 16TH/EARLY 17TH CENTURY,
PROBABLY PORTUGUESE

The figures including a monk, a bishop
and a king, possibly cut from a larger panel
10½ x 22½ in. (26 x 58 cm.)

£2,500-4,000 US\$3,800-6,000
€2,900-4,500

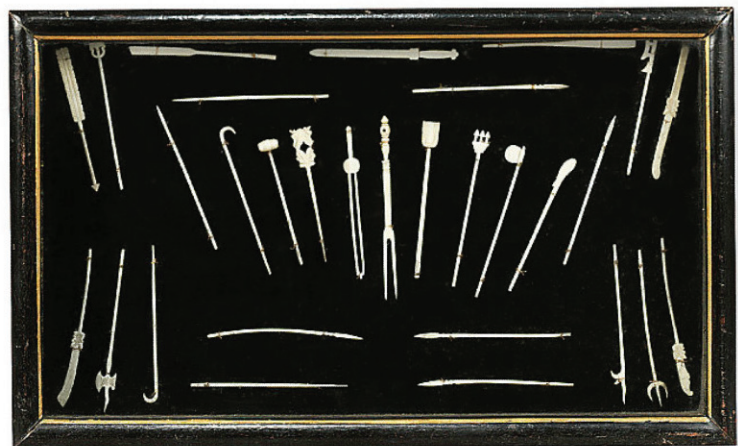


292

~292
AN INDO-PORTUGUESE IVORY-INLAID
ROSEWOOD TABLE CABINET
LATE 17TH/EARLY 18TH CENTURY

The fall-front, top and sides inlaid with
flower-heads within geometric borders,
enclosing six panelled drawers,
on later feet, with carrying-handles
7¼ in. (19.5 cm.) high; 11½ in. (29 cm.)
wide; 7¾ in. (19.5 cm.) deep

£1,200-1,800 US\$1,900-2,700
€1,400-2,000



293

~293
A COLLECTION OF INDIAN IVORY
MINIATURE UTENSILS AND WEAPONS
19TH CENTURY

Mounted on a velvet ground in an associated
glazed ebonised and parcel-gilt frame
11¼ x 18½ in. (28.5 x 47 cm.)

£300-500 US\$460-750
€340-560

~294

**A CARVED IVORY FIGURE OF CHRIST
THE GOOD SHEPHERD**

17TH/18TH CENTURY, GOAN

Depicted with a lamb on his shoulder and
knee, seated on a fountain, a recumbent
figure of Mary Magdalen below reading in
a grotto

6½ in. (16.8 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



294

~295

AN IVORY CORPUS CHRISTI

LATE 19TH CENTURY, PROBABLY GERMAN

Inscribed to reverse *SerieC/2357 / 7 N*

17⅞ in. (45.5 cm) high

£500-800

US\$760-1,200

€570-900



295

~296

**A CARVED IVORY FIGURE OF A
GODDESS, PROBABLY PALLAS ATHENA**

LATE 17TH CENTURY, PROBABLY GERMAN

Wearing a plumed helmet, breastplate and
drapery, leaning on a column with a lion at
her feet, on an ebony rectangular waisted
socle

7 in. (18 cm.) high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



296



297
A PORTUGUESE CARVED ARMORIAL PANEL
FIRST HALF 19TH CENTURY

Depicting the Royal Arms of Portugal, on a black velvet ground within a glazed giltwood moulded frame
 19 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in. (50 x 69 cm.)

£500-800

US\$760-1,200
 €570-900

298
AN IBERIAN BRASS-STUDDED LEATHER COFFER
18TH CENTURY

The domed hinged lid decorated with stylised arrowheads, enclosing a removable tray, with gilt carrying-handles and closed-crown shaped escutcheons, on associated bun-feet rests
 28 $\frac{1}{4}$ in. (72.5 cm.) high, including rests; 52 in. (132 cm.) wide; 24 in. (61 cm.) deep

£1,500-2,500

US\$2,300-3,800
 €1,700-2,800





~299

**A CHINESE EXPORT MOTHER-OF-PEARL-INLAID ROSEWOOD
OVAL TRAY**
19TH CENTURY

Depicting the Vatican with inscription VUE DE L'EGLISE DE ST PIERRE A ROME, surrounded by scrolling foliage and insects, on later feet
2 in. (5 cm.) high; 22 $\frac{3}{4}$ in. (57.5 cm.) wide; 14 in. (35.5 cm.) deep

£500-800

US\$760-1,200
€570-900

300

**A CHINESE EXPORT BRASS-STUDDED AND BOUND RED
LEATHER COFFER**
FIRST HALF 19TH CENTURY

With hinged lid, carrying-handles and lion's-paw feet, the interiors lined with silvered paper, the back originally plain and now with brass-studded oil cloth added in Spain later in the 19th Century
22 in. (56 cm.) high; 39 in. (99 cm.) wide; 20 in. (51 cm.) deep

£1,500-2,500

US\$2,300-3,800
€1,700-2,800





301

301
AN IBERIAN BRASS-STUDED LEATHER COFFER
 18TH CENTURY

The domed hinged lid decorated with scrolls, with carrying-handles and associated shaped leather-covered rests
 23¼ in. (59 cm.) high, including rests; 43 in. (109.5 cm.) wide; 20 in. (51 cm.) deep

£1,500–2,500

US\$2,300–3,800
 €1,700–2,800

302
AN IBERIAN BRASS-STUDED AND STEEL-MOUNTED LEATHER COFFER
 18TH CENTURY

The domed hinged lid decorated with scrolls and flowerheads, with carrying-handles and associated shaped rests
 25 in. (63.5 cm.) high, including rests; 52¼ in. (133.5 cm.) wide; 23¼ in. (59.5 cm.) deep

£2,000–3,000

US\$3,100–4,500
 €2,300–3,400



302





303

303

A PAIR OF PORTUGUESE COLONIAL BRASS NESTS OF WEIGHTS AND ANOTHER SIMILAR

LATE 19TH/EARLY 20TH CENTURY, IN THE NUREMBERG STYLE

The pair with swan-neck carrying-handles, catch and cast with swans to the body, one lacking weights; the other example with geometric patterns to the body

The pair: 10 in. (25.5 cm.) high, overall;

7 in. (18 cm.) diameter, approx.

(3)

£400-600

US\$610-900
€450-670

304

A PAIR OF PORTUGUESE COLONIAL BRASS NESTS OF WEIGHTS AND ANOTHER SIMILAR

LATE 19TH/EARLY 20TH CENTURY, IN THE NUREMBERG STYLE

The pair with bold scroll carrying-handles and cast with lion's masks to the body; the other with pierced body beneath a lid centred by a cherub above four acanthus scroll handles hung with lion's-mask catches, lacking weights

The pair: 11¼ in. (28.5 cm.) high; 7½ in. (19 cm.) diameter

(3)

£400-600

US\$610-900
€450-670



304

305

**A GROUP OF FIVE PORTUGUESE
COLONIAL BRASS NESTS OF WEIGHTS
LATE 19TH/EARLY 20TH CENTURY,
IN THE NUREMBERG STYLE**

Comprising a small pair cast in relief with
classical scenes; another similar; and two
further examples; all engraved to the lids
with various letters, some with castles,
crowns and other symbols

The pair: 4½ in. (11.5 cm.) high, overall;
3½ in. (9 cm.) diameter, approx. (5)

£500-800

US\$760-1,200

€570-900



305

306

**A GROUP OF FOUR PORTUGUESE
COLONIAL BRASS NESTS OF WEIGHTS
LATE 19TH/EARLY 20TH CENTURY,
IN THE NUREMBERG STYLE**

Comprising: one with opposing dragon
handles and *Régence* style masks to the
body; one with acanthus scroll handles
and dolphins to the body; and two inlaid
and banded with copper and white-metal,
engraved with Vitruvian scrolls to the body
The first: 10½ in. (26.5 cm.) high;
7½ in. (19 cm.) diameter, approx.;
and similar (4)

£600-900

US\$910-1,400

€680-1,000



306





307

307
A QUEEN ANNE SCOTTISH SILVER MUG
MARK OF JOHN LUKE, GLASGOW, 1704

Tapering cylindrical and with a central
reeded handle, the lower body applied with
strapwork, engraved with initials 'J.M.' over
'ER' and a crest, *marked underneath*

3 in. (7.8 cm.) high
5 oz. (158 gr.)

£1,200–1,800

US\$1,900–2,700
€1,400–2,000

PROVENANCE:

Possibly Phillips, Edinburgh,
2 December 1999, lot 412.



308

308
A WILLIAM AND MARY SILVER MUG
LONDON, 1693, MAKER'S MARK D IN SCRIPT

Baluster with a spiral-fluted lower body,
with a beaded scroll handle, engraved
underneath 'BR to SK 1693', *marked*
underneath

4 in. (10 cm.) high
9 oz. (271 gr.)

£200–300

US\$310–450
€230–340

309
A QUEEN ANNE SILVER PORRINGER
MARK OF NATHANIEL LOCK, LONDON, 1713,
BRITANNIA STANDARD

Tapering cylindrical with part spiral-fluted
lower body, with central milled rim and two
scroll handles, one side chased with vacant
cartouche capped with cupid mask and with
shell below, *marked near rim*

4 1/4 in. (12 cm.) high
13 oz. (403 gr.)

£700–1,000

US\$1,100–1,500
€790–1,100



309

PAUL DE LAMERIE

(1688–1751)

Paul de Lamerie was born in the Netherlands in April 1688. He was the only child of Paul Souchay de la Merie, an officer in the army of William III, and his wife, Constance le Roux. They moved to London in 1689, settling in Berwick Street in Soho.

Lamerie began his journey to become one of the greatest goldsmiths working in London in the 18th Century in August 1703 with his apprenticeship with Pierre Platel, another member of the growing community of Huguenots living in London at the time. Platel, who was born in Lille, arrived in London by 1688 and was made a freeman of the Worshipful Company of Goldsmiths' by redemption by order of the Court of Aldermen in June 1699. Platel's work shows great skill, for example a set of four candlesticks formerly in the collection of Lord Harris of Peckham (Christie's, London, 25 November 2008, lot 44) and as such would have proven a very worthy master for Lamerie.

Having finished his apprenticeship Lamerie registered his first mark as a largeworker on 5 February 1713 and opened a workshop in Windmill Street, near Haymarket. Within a short period of time he was producing silver and gold to the highest standards, for example, the Sutherland Wine-Cistern, hallmarked in 1719, sold from the collection of the Duke of Sutherland (Christie's, London, 29 November 1961, lot 144) and now in the collection of the Minneapolis Museum of Art.

Though specifically describing the Sutherland cistern, P. A. S. Phillips says, "... is the earliest piece which I know of de Lamerie's highly decorative plate, showing exceptional imagination in form and ornaments, and exhibiting unexpected power in his early work" (P. A. S. Phillips, *Paul de Lamerie His Life and Work*, London, 1935, p. 76), but this imagination continued to be the distinguishing feature of his output, culminating in his production of plate designed in the latest Rococo fashion.

Besides producing some of the greatest silver of the 18th Century, Lamerie also served as captain and, later, major in the Westminster volunteer association and served on committees at the Goldsmiths' Company. Though he never served as prime warden of the company, he did supply them with a great deal of plate, perhaps most famously with a ewer and basin made in 1741.

As no ledgers survive, it is not possible to say exactly how much plate he supplied during the course of his long career, but he certainly supplied some of the greatest patrons of the arts in England, such as Sir Robert Walpole, for whom he made at least two inkstands, the Earl of Thanet and Baron Anson, for whom he produced entire dinner services, and the Duke of Bedford.



310

A GEORGE II SILVER LEMON-STRAINER MARK OF PAUL DE LAMERIE, LONDON, 1742

The plain circular pierced bowl with two openwork scroll and shell handles, marked under bowl, one handle further engraved with a scratchweight '5=5'

8½ in. (21.5 cm.) wide
5 oz. (166 gr.)

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

PROVENANCE:

Anonymous sale; Christie's, London, 24 March 1926, lot 103 (£35 to Crichton).

Donald Morrison; Sotheby's, New York, 6 June 1980, lot 28.

Mr. and Mrs. Julian Salmond; Christie's, London, 22 November 1995, lot 134.

311

A GEORGE II SILVER-GILT CREAM-JUG
 MARK OF PAUL DE LAMERIE, LONDON, 1723,
 BRITANNIA STANDARD

Ovoid and on three hoof feet, the shoulder engraved with a band of foliage scrolls and masks on matted ground, the hinged domed cover with a part-wood finial, with wood handle, later engraved with an initial 'A' below a Royal princess' coronet, *marked underneath and on cover bezel*

4½ in. (11.5 cm.) high
 gross weight 8.5 oz. (264 gr.)

The initial is that of Princess Amelia, sixth daughter of King George III.

£5,000–8,000

US\$7,600–12,000
 €5,700–9,000

PROVENANCE:

Almost certainly Sir Augustus Wollaston Franks

K.C.B., F.S.A. (1826–1897)

Sir A. W. Franks; Christie's, London, 18 March 1896,
 lot 93.

A Gentleman; Christie's, London, 24 November 1971,
 lot 67.



312

A GEORGE II SILVER CREAM-JUG
 MARK OF PAUL DE LAMERIE, LONDON, 1733

Pear-shape and on three hoof feet, engraved with
 lattice work and foliage, *marked underneath*

3½ in. (9 cm.) high
 5 oz. (158 gr.)

£3,000–5,000

US\$4,600–7,500
 €3,400–5,600



313

**A SET OF TEN GEORGE II SILVER MEAT-SKEEWERS
MARK OF JOHN JACOB, LONDON, 1749**

Each tapering, terminating in a cast *fleur-de-lys* finial, each marked on stem, one with indistinct maker's mark 8 in. (20.5 cm.) long and smaller 14 oz. (439 gr.)

The crest is that of Newdigate, almost certainly for Sir Roger Newdigate 5th Bt. (1719–1806) of Harefield, co. Middlesex and Arbury, co. Warwick.

(10)

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

PROVENANCE:

Sir Roger Newdigate 5th Bt. (1719–1806) and by descent to Humphrey Fitzroy-Newdigate, Esq.; Christie's, London, 13 June 1960, lot 101.

Anonymous sale; Christie's, London, 22 November 1995, lot 62.



314

**A PAIR OF GEORGE III AND A PAIR OF GEORGE IV SILVER
WINE-LABELS**

THE FIRST PAIR WITH MARK OF PHIPPS, PHIPPS AND ROBINSON, LONDON, 1793, THE SECOND PAIR LONDON, 1821

The first with fruiting grapevines and putto and pierced, the second pair plain oval with gadrooned border, engraved with initials, the backs engraved 'Swan With 2 Necks Lad Lane', each marked on back 2½ in. (6 cm.) wide; and smaller

(4)

£400–600

US\$610–900
€450–670



315

**A CONTINENTAL PARCEL-GILT SILVER FLASK
APPARENTLY UNMARKED, 19TH CENTURY**

Tapering, one side chased with a banquet scene, the other chased with a scene of a monarch receiving gifts, with grotesque mask-capped beaded handles, with detachable cover and suspension chain the flask 3¼ in. (10 cm.) high 5.7 oz. (176 gr.)

£300–500

US\$460–750
€340–560



~316

**THREE GEORGE II AND LATER SILVER-MOUNTED TIP-STAFFS
ONE UNMARKED, CIRCA 1732, THE OTHERS LONDON, 1822 AND 1825**

The first with plain wood handle and silver-mounts, one mount engraved with an inscription, the others each with openwork crown finials, one with wood handle, the other with ivory handle 10½ in. (26.5 cm.) long and smaller

(3)

£1,000–1,500

US\$1,600–2,300
€1,200–1,700



~317

**TWO SILVER-GILT, ENAMEL OR CORAL-MOUNTED
HARDSTONE SPOONS**

MOSTLY 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

Each with oval bowl, the handle of one with enamelled mounts, the handle of the other with silver-gilt bands and a coral terminal
8¼ in. (21 cm.) long; and smaller

(2)

£600-800

US\$910-1,200

€680-900



319

**A QUEEN ANNE SILVER BASTING-SPOON
MARK OF WILLIAM MATTHEW, LONDON, 1704,
BRITANNIA STANDARD**

The tapering cannon-handle with baluster finial, with oval bowl, the bowl engraved with a cypher, *marked on side of bowl and on handle*
18½ in. (46 cm.) long
8 oz. (247 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London, 13 May 1992, lot 207.



318

A CONTINENTAL SILVER SPOON

MAKER'S MARK S, TOWN MARK AN INCUSE STAR, 17TH CENTURY, PERHAPS ITALIAN

The plain oval bowl with waved handle, *marked on handle*

6½ in. (15.5 cm.) long

1 oz. (33 gr.)

£200-300

US\$310-450

€230-340



320

A SCANDINAVIAN SILVER SPOON

DATED 1652, MAKER'S MARK A HOUSE MARK, PROBABLY SWEDISH

The bowl fig-shaped with tapering faceted handle terminating in a berried finial, engraved with a coat-of-arms and dated 1652, *marked on handle*

6¼ in. (16 cm.) long

1.5 oz. (46 gr.)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



321



322



323

321

A QUEEN ANNE SILVER TOT-CUP

LONDON, 1712, MAKER'S MARK INDISTINCT, ALMOST CERTAINLY FOR JOHN CHARTIER, BRITANNIA STANDARD

Tapering cylindrical, with spreading foot, reeded rim and loop handle, engraved with a cornucopia, foliage, the inscription 'Friendship' and beneath with fox and initials 'A.D', *marked near rim*
2½ in. (5.5 cm.) high
2.4 oz. (75 gr.)

£600-800

US\$910-1,200
€680-900

PROVENANCE:

Anonymous sale; Christie's, London, 28 July 1965, lot 152.

323

A GEORGE I SILVER MUG

MARK OF MATTHEW LOFTHOUSE, LONDON, 1721, BRITANNIA STANDARD

Plain cylindrical, on spreading base, with scroll handle, engraved beneath with initials 'D' over 'T=S', *marked on base*
3½ in. (9.2 cm.) high
7 oz. (212 gr.)

£400-600

US\$610-900
€450-670

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 September 2000, lot 689 (part).

322

A GEORGE I SILVER TOT-CUP

LONDON, 1714, MAKER'S MARK INDISTINCT, ALMOST CERTAINLY FOR JOHN CHARTIER, BRITANNIA STANDARD

Tapering cylindrical, on spreading foot, with loop handle, engraved with a putto on a barrel and inscription 'Good Fellowship', with fox beneath, *marked near rim*
2½ in. (5.7 cm.) high
3 oz. (92 gr.)

£600-800

US\$910-1,200
€680-900

324

A GEORGE I SILVER BRAZIER

MARK OF RENE HUDELL, LONDON, 1720, BRITANNIA STANDARD

Pierced circular, with gadrooned rim, on three part-wood scroll feet with scroll brackets, with turned wood handle, *marked on base and detachable grill*
15½ in. (40 cm.) long
gross weight 19 oz. (595 gr.)

£700-1,000

US\$1,100-1,500
€790-1,100



324



325

A GEORGE I SILVER TABLE-BELL
LONDON, 1716, MAKER'S MARK HO,
PROBABLY FOR EDMUND HOLLIDAY,
BRITANNIA STANDARD

With plain baluster handle, *marked near rim*
5 3/4 in. (13.5 cm.) high
7 oz. (217 gr.)

£2,000-3,000 US\$3,100-4,500
€2,300-3,400

326

A GEORGE I SILVER TABLE-BELL
APPARENTLY UNMARKED, CIRCA 1720

With baluster handle, engraved with a
crest below an earl's coronet
4 1/4 in. (10 cm.) high
4 oz. (136 gr.)
The crest is that of Brudenell as borne by
the Earls of Cardigan.

£1,000-1,500 US\$1,600-2,300
€1,200-1,700

327

A SILVER TABLE-BELL
APPARENTLY UNMARKED, PROBABLY
CIRCA 1720

Of typical form with baluster handle
4 3/4 in. (12 cm.) high
8.5 oz. (264 gr.)

£700-1,000 US\$1,100-1,500
€790-1,100

~328

A GEORGE III SILVER TABLE-BELL
LONDON, 1778,
MAKER'S MARK INDISTINCT?

With baluster turned ivory handle, the bell
with beaded borders, engraved with a crest,
marked near rim
5 1/4 in. (13 cm.) high
gross weight 5 oz (158 gr.)

£600-800 US\$910-1,200
€680-900

329

TWO GEORGE V SILVER TABLE-BELLS
THE FIRST MARK OF BIRCH AND GAYDON,
LONDON, 1935,
THE SECOND MARK OF THOMAS BRADBURY
AND SONS, SHEFFIELD, 1936

Each with baluster handle, the second
engraved with a crest, *each marked near rim*
and on clapper, the second further marked
on handle

4 3/4 in. (12 cm.) high and smaller
14 oz. (442 gr.) (2)

£700-1,000 US\$1,100-1,500
€790-1,100



330

A GEORGE II SILVER SPIRIT-FLASK
MAKER'S MARK ID IN OVAL, CIRCA 1730

Ovoid, the lower body with detachable cup, engraved with foliage, the screw cap connected to the body with a chain, *marked under foot with maker's mark only*

6 in. (15.2 cm.) high

11 oz. (327 gr.)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

331

A GEORGE II SILVER CREAM-JUG
APPARENTLY UNMARKED, CIRCA 1735

Fluted pear-shape and on three hoof feet, with a leaf-capped scroll handle, engraved with lattice-work and foliage, engraved with two crests below a duke's coronet

4½ in. (11.5 cm.) high

7 oz. (205 gr.)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

PROVENANCE:

The Hilmar Reksten Collection; Christie's, London,
 22 May 1991, lot 77.



332

A GEORGE II SILVER THREE-BOTTLE CRUET-FRAME
LONDON, 1747, MAKER'S MARK RP, PROBABLY FOR ROBERT
PEASTON, GRIMWADE 3784

Trefoil-shaped and on four shell feet, with supports for two large and one small cut-glass bottle, each silver-mounted, the central with beaded cartouche and two larger bottles each engraved with initials, *marked under frame*

7 in. (18 cm.) wide

the frame 12 oz. (360 gr.)

£600–900

US\$910–1,400

€680–1,000





333

STUDIO OF CLAUDE-FRANÇOIS DESPORTES (PARIS 1695-1774)

A hound with a duck and partridges, a bowl of peaches, and figs and plums on a stone pedestal, an extensive landscape beyond

oil on canvas

31½ x 38 in. (80 x 96.5 cm.)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

The composition relates to a prototype by Claude-François Desportes (Paris, Musée de la chasse et de la nature), of slightly wider format (80 x 108 cm.) and differences in the landscape background, the plant in the foreground and the tree at right (of which more is shown in the present work). The son of Alexandre-François Desportes, Claude-François studied with his father and was received into the Académie royale on 25 September 1723; his *monceau de réception, Still-life of game, fruits, a cat and a parrot on a marble console*, is in the Louvre, Paris.



334

STEPHEN ELMER, A.R.A. (? C. 1714-1796 FARNHAM, SURREY)

A covey of English partridges in an extensive river landscape

oil on canvas

22 x 30 $\frac{1}{2}$ in. (55.8 x 77 cm.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

with M.R. Schweitzer Gallery, New York.

Anonymous sale [Property of a Gentleman]; Christie's, London, 27 June 1980,
lot 18 (£1,100 to the present owner).





335

CIRCLE OF GIOVANNI CRIVELLI, IL CRIVELLINO (?MILAN C. 1690-1760 PARMA)

Duck and woodcock in a basket on a stone ledge, with white grapes; and A squacco heron and pigeons, quails in a basket, with a game bag, on a stone ledge, grapes above

oil on canvas

39½ x 28¼ in. (100.4 x 71.8 cm.), each

a pair (2)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000



336

**A PAIR OF LOUIS XVI BRASS-MOUNTED MAHOGANY
CONSOLES DESSERTES**

CIRCA 1785

Each moulded grey *brocatelle* marble top above a panelled frieze with beaded mounts and three drawers, above stop-fluted supports, a mirrored back and marble undertier, on turned tapering legs with brass caps, with paper label inscribed '64064'

35¼ in. (89.5 cm.) high; 61¼ in. (155.5 cm.) wide;

16 in. (40.5 cm.) deep

(2)

£10,000–20,000

US\$16,000–30,000

€12,000–22,000





337

**A GEORGE III BRASS-MOUNTED SATINWOOD,
AMARANTH AND PAINTED SIDEBOARD**
LATE 18TH CENTURY, POSSIBLY BY GEORGE SIMSON

The moulded grey-veined white marble top above three mahogany-lined frieze drawers and two open compartments with mirrored backs, between simulated-fluted uprights headed by painted rosettes, on simulated spirally-fluted turned tapering legs with brass caps, the marble inscribed '123'

36¼ in. (92 cm.) high; 71½ in. (181.5 cm.) wide; 19 in. (48 cm.) deep

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

The distinctive handles on this sideboard are reminiscent of Carlton House desks of the period – named thus after one supplied to the Prince of Wales, later George IV, by George Hepplewhite for Carlton House, published in and popularised by Hepplewhite's *Cabinet Maker and Upholsterers Guide*, 1788–1794, and Thomas Sheraton's *The Cabinet Maker and Upholsterers Drawing Book*, 1793. Carlton House was remodelled *circa* 1793–5 by Henry Holland, who not only 'neo-classicised' the interiors but indulged the Prince's taste for all things French. Through his partnership with the Parisian *marchand-mercier* Dominique Daguerre, by then resident in London, masterpieces of French furniture entered the Royal Collection from Revolutionary France, and new furnishings in the French taste were commissioned from both native cabinet-makers and French *émigré ébénistes* and *menuisiers* working in London.

The Holland/Daguerre partnership was employed by George John, 2nd Earl Spencer (1758–1834) during the 1790s to remodel his country seat at Althorp, Northamptonshire, when numerous pieces of furniture in the French taste entered the collection and remain still. Interestingly Holland and Daguerre commissioned the cabinetmaker John King to create a *bonheur-du-jour* in the French taste with the same angular handles as the present sideboard.

Several features of this sideboard can be related to the oeuvre of the London cabinet-maker George Simson: a collector's cabinet-on-stand, with painted decoration to the tops of the legs, satinwood inlaid with amaranth, simulated fluting to the legs, brass banding, angular handles and toupie cap feet attributed to George Simson was sold anonymously, Christie's New York, 19 October 2000, lot 282 (\$116,000) fig. 1. Simson was established in St. Paul's Churchyard in 1787 and then in Dover Street from 1793, was a subscriber to Sheraton's *Drawing Book and Cabinet-Directory* and is perhaps best known for his Week's cabinets.

The same handles, which according to F. Lewis Hinckley are 'Dublin angular bail handles', as well as the toupie feet and the distinctive use of satinwood inlaid with amaranth to the simulated fluted uprights, can be found on an inlaid secretaire cabinet, previously at J.J. Wolff (Antiques) Ltd., New York (F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, London, 1990, p. 145, pl. 111, fig. 276) fig. 2.



Fig. 1



Fig. 2



338

**A CHINESE FAMILLE ROSE
ARMORIAL DISH**

QIANLONG PERIOD, CIRCA 1780

The saucer-shaped dish enamelled to the centre with the arms of MacDonald and the motto *PER MARE PER TERRAS* below floral swags and bamboo
9½ in. (24 cm.) diameter

£400-600

US\$610-900

€450-670

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 622. See Lot 411 in this sale for a pair of salts with these arms.



339

**A CHINESE FAMILLE ROSE ARMORIAL
DISH FOR THE CONTINENTAL MARKET**
QIANLONG PERIOD (1736-95)

With foliate rim and reticulated border, enamelled and gilt at the centre with accollée arms surmounted by a coronet within a band of bamboo and floral sprays
10½ in. (27 cm.) wide

£400-600

US\$610-900

€450-670



340

**A CHINESE FAMILLE ROSE FOLIATE-
RIMMED OBLONG OCTAGONAL DISH**
QIANLONG PERIOD (1736-1795)

Enamelled with scattered flower sprays, the well with a band of gilt spearheads
13¾ in. (34 cm.) wide

£500-800

US\$760-1,200

€570-900

341

**A MATCHED PAIR OF CHINESE
POWDER-BLUE-GROUND GILT-
DECORATED BOTTLES**

KANGXI PERIOD (1662-1722)

Each with globular body and tall slender
cylindrical neck, similarly gilt all over
the blue grounds with landscapes
16½ in. (41 cm.) high (2)

£3,000-5,000 US\$4,600-7,500
€3,400-5,600



342

**A CHINESE POWDER-BLUE-GROUND
GILT-DECORATED BOTTLE,
AND A BASIN**

LATE 18TH CENTURY

The bottle of pear shape with slightly flaring
neck gilt with a landscape on a blue ground;
and a heavily-potted basin of circular form,
similarly decorated

The bottle 9¼ in. (23.5 cm.) high; the basin
11½ in. (29 cm.) diameter (2)

£1,000-1,500 US\$1,600-2,300
€1,200-1,700

343

**A MATCHED PAIR OF CHINESE
POWDER-BLUE-GROUND GILT-
DECORATED VASES AND COVERS**

18TH CENTURY

The vases of similar baluster form with
domed covers, each gilt around the
body with a continuous landscape on
a blue ground

17¼ in. (44 cm.) high (2)

£2,500-3,500 US\$3,800-5,300
€2,900-3,900



~344

**A PAIR OF GEORGE III SILVER-MOUNTED
AND BANDED MAHOGANY CUTLERY BOXES**
CIRCA 1785,
IN THE MANNER OF THOMAS CHIPPENDALE

Each with sloping lid and simulated stop-fluted columns flanking a handle, shield and pierced escutcheon to the front, enclosing a fitted interior, the mounts with maker's mark CW and post-1784 duty mark; together with a small George III shagreen cutlery box

The pair: 15 in. (38 cm.) high; 9 in. (23 cm.) wide;
11 in. (28 cm.) deep

The shagreen box: 7½ in. (19.5 cm.) high (3)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

The star-inlay to the inside of the lids on this pair of cutlery boxes can be found on the pair of bookcases and the 'Violin Bookcase' supplied to Henry, 10th Earl of Pembroke, for Pembroke House, London and now at Wilton House, both of which have been associated with payments to Chippendale (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, pp. 147-150 & vol. II, pp. 42-44). The red wash to the interior is a feature found on much of the furniture Chippendale supplied to William Crichton-Dalrymple, 5th Earl of Dumfries (c. 1699-1768) between 1759-63. The fine checquer-banded edge moulding, ogee bracket feet and red-wash can be found on a fine 'Chippendale' mahogany decanter box formerly in the collection of John Barratt at Crowe Hall, Bath, sold Christie's, London, 16 December 2010, lot 272 (£20,000).



345

**A PAIR OF PORTUGUESE MAHOGANY
CARD TABLES**
EARLY 19TH CENTURY

Each rounded rectangular foldover top with reeded edge and enclosing a baize-lined surface, on ring-turned reeded tapering legs, with label inscribed 'S & Co' and one with printed label SANDEMA...., one numbered 5659 in blue chalk

29¼ in. (74 cm.) high; 35¼ in. (89.5 cm.) wide;

16½ in. (43 cm.) deep, closed (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





346

A GEORGE II SILVER TANKARD
MARK OF BENJAMIN CARTWRIGHT,
LONDON, 1749

Tapering cylindrical and on spreading foot, with a central reeded band, the domed hinged cover with scroll thumbpiece, with scroll handle, engraved with initials, *marked near handle, inside cover and on handle*
7¼ in. (18.5 cm.) high
24 oz. (739 gr.)

£1,500-2,000

US\$2,300-3,000
€1,700-2,200



347

A GEORGE III SILVER DOUBLE-BEAKER
LONDON, 1769, MAKER'S MARK INDISTINCT

Each tapering cylindrical beaker reeded and fitting together to simulate a barrel, *marked under each*
6¼ in. (16 cm.) high
10 oz. (306 gr.)

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

348

A PAIR OF GEORGE II SILVER TEA-CADDIES AND A SUGAR-BOX EN-SUITE
MARK OF SAMUEL HERBERT AND CO.,
LONDON, 1753 AND 1757, ONE COVER WITH
MARK OF THOMAS HEMING

Each oblong *bombé* on four scroll feet, the sides chased with foliage scrolls and with reeded corners, the covers similarly chased, the covers with putto and bird finials, each engraved on one side with a coat-of-arms and on the other with a crest, *each marked underneath and on cover bezel*
5¼ in. (13 cm.) high and smaller
23 oz. (730 gr.)
The arms are those of Kelting impaling Preston. (3)

£2,500-3,500

US\$3,800-5,300
€2,900-3,900





349 (dish not included)

349

**A PAIR OF GEORGE III SILVER MEAT-DISH BRACKETS
OR BEEF-MACHINE**

MARK OF THOMAS HEMING, LONDON, 1773

Each with reeded supports with U-shaped holder finial, the
lower bracket with nuts, *marked on each bracket*

12¼ in. (31 cm.) long

15 oz. (467 gr.)

(2)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

PROVENANCE:

Anonymous sale; Christie's, London, 18 May 1988, lot 345.

350

A GEORGE III SILVER-MOUNTED TOASTING-FORK

LONDON, MAKER'S MARK INDISTINCT, PERHAPS IE
OR IH, LATE 18TH CENTURY

The plain baluster turned-wood handle with plain hinged
silver terminal, *marked on either side of hinge*

30½ in. (78 cm.) long

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

351

**A GEORGE II IRISH SILVER-MOUNTED
TOASTING-FORK**

DUBLIN, CIRCA 1750, MAKER'S MARK LACKING

The turned wood handle with cannon finial with
suspension ring, the terminal fitted with a hinged holder
with three prongs, *marked on each section*

43¼ in. (110 cm.) long

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



350



351



352

A GEORGE III SILVER WAX-JACK
MARK OF ROBERT AND SAMUEL HENNEL, LONDON, 1807

Oval with gadrooned rim and scroll handle, the reeded supports with detachable conical extinguisher, with gadrooned nozzle, *marked under base and on wider handle*
6 in. (15 cm.) high
gross weight 10 oz. (323 gr.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

353

A GEORGE III SILVER-MOUNTED HOURGLASS
MARK OF THOMAS PHIPPS AND EDWARD ROBINSON, LONDON, 1799

The hourglass supported between circular ends and with three baluster supports, engraved on each end with a crest, *marked on each end and each support*
3¼ in. (8.4 cm.) high

£600-800

US\$910-1,200

€680-900



354

A GEORGE III SILVER WAX-JACK
MARK OF DANIEL PONTIFEX, LONDON, 1799

The circular base with reeded rim, applied with a reeded handle with a plain circular thumbpiece, the central stem with baluster finial and supporting a conical snuffer and socket, *marked under base and on extinguisher*
5½ in. (13 cm.) high

£500-800

US\$760-1,200

€570-900





~355

A GEORGE II SILVER ETUI
APPARENTLY UNMARKED, CIRCA 1750

Tapering cylindrical and with reeded borders, the inside fitted with various implements including a telescope and an ivory implement

3½ in. (9 cm.) long

£400-600

US\$610-900
€450-670



356

A GEORGE III SILVER NUTMEG-GRATER AND A GEORGE III SILVER PEPPERETTE

EACH APPARENTLY UNMARKED, LATE 18TH CENTURY

Each ovoid, the nutmeg-grater with hinged cover which opens to reveal a metal grill, the pepperette with swivel cover and reeded borders

2½ in. (6.5 cm.) high; and smaller gross weigh 4 oz. (119 gr.)

£400-600

(2)
US\$610-900
€450-670

357

A SET OF GEORGE III SILVER APOTHECARY'S SCALES
APPARENTLY UNMARKED, CIRCA 1800

Each circular dish supported from a central bar with overhead handle and levelling bar, with assorted brass and silver weights and measures, the scales contained in a slightly later glazed oak cabinet with sliding front, the weights and measures contained in a leather covered case

The cabinet: 11¼ in. (30 cm.) high

£1,200-1,800

US\$1,900-2,700
€1,400-2,000





358

A PORTUGUESE SILVER TEAPOT

OPORTO, CIRCA 1800, MAKER'S MARK LAC, VIDAL 1330

Oval and with beaded borders, engraved with ribbon-tied husk swags, the hinged cover with part turned-wood finial, with wood handle, engraved underneath with initials, *marked underneath*

1 1/8 in. (28.8 cm.) wide
gross weight 24 oz. (738 gr.)

£800-1,200

US\$1,200-1,800

€900-1,300

359

A PORTUGUESE FIVE-PIECE SILVER TEA AND COFFEE-SERVICE

OPORTO, CIRCA 1800, MAKER'S MARK CRA CONJOINED, VIDAL 825

Each piece with fluted sides, comprising: a coffee-pot; a teapot, each with hinged cover and wood handle; a covered sugar-bowl; a cream-jug and a slop bowl, engraved with a coat-of-arms below a coronet, *each piece marked on foot*, with a late 19th Century oval tray with pierced gallery

The tray: 25 1/2 in. (64.7 cm.) wide
144 oz. (4,466 gr.)

£2,000-3,000

(6)

US\$3,100-4,500

€2,300-3,400





360

A SILVER-MOUNTED COCONUT-CUP

APPARENTLY UNMARKED, PROBABLY 17TH CENTURY

The plain coconut bowl with three silver straps supporting the rim with a band of engraved foliage, the plain domed foot with baluster stem, engraved with initial 'H' over 'GM'

7½ in. (19 cm.) high

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



362

A PORTUGUESE COLONIAL GOLD-MOUNTED COCONUT-CUP

APPARENTLY UNMARKED, PROBABLY LATE 18TH CENTURY

Carved with two cartouches, one carved 'Lembranea de Diamantina', the other carved with an eagle above the motto 'Gratidao', later applied with gold bands, one engraved with a later inscription

4¾ in. (12.2 cm.) high

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



361

A PORTUGUESE SILVER TEAPOT

APPARENTLY UNMARKED, CIRCA 1760

Inverted pear-shape on spreading foot, the shoulder chased with foliage scrolls, flower and *rocaille*, the hinged cover with a part-wood finial, with a later carved wood handle

11½ in. (29.3 cm.) wide

gross weight 37 oz. (1,150 gr.)

£500–800

US\$760–1,200

€570–900



363

A PORTUGUESE SILVER COFFEE-POT

LISBON, CIRCA 1770, MAKER'S MARK DMS, VIDAL 342

Inverted pear-shape and on spreading foot with beaded border, engraved with ribbon-tied foliage swags, the hinged cover with vase-shaped finial, with wood handle, *marked on foot*

11½ in. (29 cm.) high

gross weight 30 oz. (936 gr.)

£800–1,200

US\$1,200–1,800

€900–1,300



364

**A PAIR OF PORTUGUESE
SILVER CANDLESTICKS**

LISBON, CIRCA 1800, MAKER'S MARK ALS,
ATTRIBUTED TO ANTONIO LUIS SEVERINO
SALDANHA

Each circular base with beaded bands, the
tapering stems terminating in vase-shaped
beaded sockets with integral nozzles,

each marked on foot

7½ in. (19 cm.) high

19 oz. (588 gr.)

(2)

£600-800

US\$910-1,200

€680-900

365

**A PORTUGUESE SILVER CHAMBER-
CANDLESTICK AND A PAIR OF SNUFFERS**
Oporto, circa 1830, with maker's mark
LARA, attributed to Luis Antonio
Rodrigues Araujo

With shaped circular base with scroll handle,
with reeded socket, the scissors of typical
form, *marked near rim and on scissors*

The chamber-candlestick:

5¼ in. (14.5 cm.) diameter

13 oz. (417 gr.)

(2)

£500-800

US\$760-1,200

€570-900



366

**A PAIR OF PORTUGUESE
SILVER CANDLESTICKS**

Oporto, circa 1800, maker's mark AM
CONJOINED R, attributed to Antonio
Moreira Rocha

Each on part-fluted domed circular base with
beaded borders, the fluted stems terminate
in tapering sockets, the sockets engraved
with swags, the bases engraved with initials,

each marked on foot

8¾ in. (21.5 cm.) high

21 oz. (660 gr.)

(2)

£600-800

US\$910-1,200

€680-900



367

**A PORTUGUESE SILVER WAITER
AND A PORTUGUESE SILVER SALVER**
THE FIRST OPORTO, CIRCA 1800, MAKER'S
MARK HI CONJOINED S, VIDAL 1007, THE
SECOND LISBON, CIRCA 1760, MAKER'S
MARK S OVER PJ, VIDAL 501

The waiter plain circular and on bracket
feet, the salver shaped circular with shell
and scroll border, engraved with foliage,
each marked underneath

9¼ in. (24 cm.) diameter; and smaller

19 oz. (605 gr.)

(2)

£600-800

US\$910-1,200

€680-900



368

A PORTUGUESE SILVER TEA-CADDY
OPORTO, CIRCA 1790, MAKER'S MARK
MAS CONJOINED, VIDAL 671

Oval and with beaded borders, the sides
engraved with foliage swags and trailing
vines, the domed hinged cover with foliage
finial, *marked under base*

5½ in. (14 cm.) high

20 oz. (609 gr.)

£800-1,200

US\$1,200-1,800

€900-1,300



369

A PORTUGUESE SILVER BASKET
OPORTO, CIRCA 1820, MAKER'S MARK
AP CONJOINED S, VIDAL 704

Oval and on spreading foot, with beaded
border above pierced sides, with overhead
beaded swing handle, *marked on foot*

15 in. (38 cm.)

38 oz. (1,180 gr.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



370

A PAIR OF PORTUGUESE SILVER CANDLESTICKS
OPORTO, CIRCA 1800, MAKER'S MARK INDISTINCT

Each on square part-fluted base with gadrooned rim,
 the tapering stems reeded and terminating in fluted
 vase-shaped socket, with spreading fixed nozzles,

each marked on foot
 9 in. (23 cm.) high
 28 oz. (864 gr.)

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

371

A PORTUGUESE SILVER FISH-SLICE
AND A PORTUGUESE SILVER SERVING-SPOON
THE FIRST LISBON, CIRCA 1800, MAKER'S MARK
INDISTINCT, THE SPOON MARKED INDISTINCTLY,
CIRCA 1800

The fish-slice with faceted filled handle and pierced
 blade, the spoon Old English pattern with shell bowl,
 engraved with initials within cartouche,
the fish-slice marked on blade

13¾ in. (35 cm.) long; and smaller

The serving spoon: 5 oz. (167 gr.)

(2)

£300-500

US\$460-750

€340-560



372

A PAIR OF PORTUGUESE SILVER CANDLESTICKS
LISBON, LATE 18TH CENTURY,
MAKER'S MARK SM OR WS

On shaped circular bases with baluster stems,
 the vase-shaped sockets with integral nozzles,

each marked on base
 9½ in. (24 cm.) high
 27 oz. (844 gr.)

(2)

£800-1,200

US\$1,200-1,800

€900-1,300



373

**A PAIR OF PORTUGUESE SILVER WINE-TASTERS
AND THREE SIMILAR EXAMPLES**

THE PAIR OPORTO, SECOND QUARTER 19TH CENTURY,
MAKER'S MARK GGM, VIDAL 995. THE OTHERS DIFFERING
MAKERS, OPORTO, FIRST QUARTER 19TH CENTURY

Each plain circular with domed centre, the pair engraved
'G Garrard Bristol', two others engraved with initials,
each marked underneath

4½ in. (11.5 cm.) diameter; and smaller

18 oz. (573 gr.)

(5)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



374

A PORTUGUESE SILVER BASIN

OPORTO, CIRCA 1800, MAKER'S MARK LV CONJOINED
C, VIDAL 1,330

Plain circular with an everted rim, the rim engraved
with husk swags, *marked underneath*

16¼ in. (42.2 cm.) diameter

80 oz. (2,481 gr.)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



~375

**A SET OF TWELVE PORTUGUESE ROSEWOOD,
LINE-INLAID AND BANDED CANED DINING-CHAIRS
CIRCA 1800**

Four with minor variations to inlaid tablets of the back
and front seatrail and with additional lines to the back;
together with another similar chair

35½ in. (99.5 cm.) high; 20 in. (51 cm.) wide; 15½ in.
(39.5 cm.) deep (13)

£3,000–5,000

US\$4,600–7,500
€3,400–5,600





~376

**A SET OF SIX PORTUGUESE ROSEWOOD,
BANDED AND CANED DINING-CHAIRS**

CIRCA 1800

3 5/8 in. (99.5 cm.) high; 20 in. (51 cm.) wide;
1 5/8 in. (39.5 cm.) deep

£800-1,200

(6)

US\$1,200-1,800
€900-1,300

377

**A PORTUGUESE ROSEWOOD AND MAHOGANY
EXTENDING DINING-TABLE**

CIRCA 1820-40

The rounded rectangular top with reeded edge on
honeypot-headed turned tapering legs and castors, with four
leaves 28 1/2 in. (72.5 cm.) high;
128 3/4 in. (327 cm.) long; 54 in. (137 cm.) wide

£3,000-5,000

US\$4,600-7,500
€3,400-5,600





378

**A GLASS PART TABLE-SERVICE
20TH CENTURY**

With spiral airtwist stems, comprising:
twenty-nine large wine glasses; forty-six
medium wine-glasses; thirty-five small
wine-glasses

£2,000-4,000

US\$3,100-6,000
€2,300-4,500

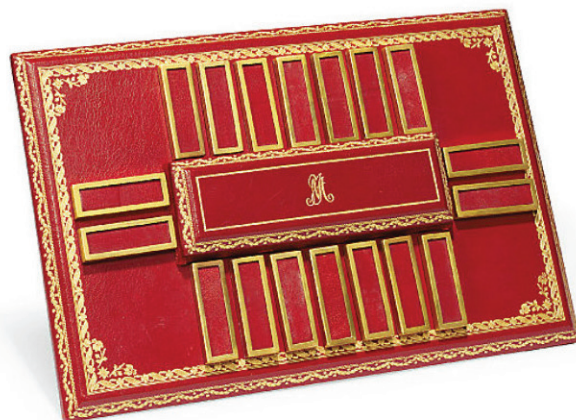
379

**A PORTUGUESE RED AND PARCEL-GILT
LEATHER MAGNETIC 'PLACEMENT'
SECOND HALF 20TH CENTURY**

With eighteen leather and gilt name plaques,
embossed with the initials *JM*, stamped to
the reverse 'F.R.E.S.S. LISBOA', on an
easel rest
9½ x 14½ in. (23.5 x 36 cm.)

£200-300

US\$310-450
€230-340



380

**A BACCARAT CUT-GLASS PART
TABLE-SERVICE
20TH CENTURY, ETCHED BACCARAT/
FRANCE MARKS**

Cut with leaf-shaped bands, comprising:
twenty-four red-wine glasses; twenty-four
white-wine glasses; twenty-four champagne
flutes; ten sherry glasses; six liquor glasses

£2,500-4,000

US\$3,800-6,000
€2,900-4,500







(part)

381

**A LARGE CHINESE EXPORT MONOGRAMMED
PART-DINNER SERVICE**

LATE QIANLONG PERIOD, CIRCA 1785-1795

Each piece decorated in blue enamel and gilt with the monogram *JLF* in a shield, within wavy lines and bands, comprising:

A pair of soup tureens, covers and one stand, the tureens: 14 in. (35.5 cm.) wide, the stand: 1 5/8 in. (39 cm.) wide

A pair of vegetable tureens and covers, 11 1/4 in. (28.7 cm.) wide

A pair of sauce tureens and covers, 7 1/2 in. (19 cm.) wide

Four sauce boats, 7 1/4 in. (18.3 cm.) wide

A mustard pot and cover, 4 in. (10 cm.) wide

A spoon tray, 5 3/4 in. (14.5 cm.) wide

A mazarin and strainer, 1 5/8 in. (40 cm.) wide

An oval serving dish, 16 1/4 in. (41.3 cm.) wide

An oval serving dish, 14 1/4 in. (37 cm.) wide

Three oval serving dishes, 13 1/4 in. (33.5 cm.) wide

Three oval serving dishes, 12 1/4 in. (31 cm.) wide

Three oval serving dishes, 10 1/2 in. (27.5 cm.) wide

A bowl with scalloped rim, 10 1/4 in. (26 cm.) diameter

Two saucer-shaped dishes, 9 1/2 in. (24.5 cm.) diameter

A saucer-shaped dish, 8 in. (20.2 cm.) diameter

Two hot-water plates, 11 in. (28 cm.) wide

Forty-three plates, 9 1/4 in. (25 cm.) diameter

Twenty-nine shallow soup-plates, 9 1/2 in. (24.8 cm.) diameter

£20,000-30,000

US\$31,000-45,000

€23,000-34,000



382

**A PAIR OF FRENCH OPALINE GLASS
TRUMPET-SHAPED VASES
MID-19TH CENTURY**

Each painted with a purple iris, grasses and pink flowers,
supported on a black spreading foot enriched with tooled
gilt bands, within gilt line rims
11 1/2 in. (30.2 cm.) high

£1,500–2,500

US\$2,300–3,800
€1,700–2,800

383

**A MEISSEN (MARCOLINI) OVAL TWO-HANDLED
TUREEN, COVER AND STAND
CIRCA 1790, BLUE CROSSED SWORDS AND STAR MARK
TO STAND, BLUE CROSSED SWORDS AND 4 MARK,
GILDER'S 115 TO TUREEN**

With leaf-moulded scroll handles and leaf and berry finial,
painted with bouquets of flowers and loose scattered sprigs
within gilt line rims
21 in. (53.3 cm.) wide

£1,000–1,500

US\$1,600–2,300
€1,200–1,700





384

**TWO ENGLISH PORCELAIN FLOWER-ENCRUSTED
RECTANGULAR PLAQUES**

CIRCA 1845, PROBABLY EDWARD RABY, BRISTOL

Each applied with boldly coloured garden flowers and foliage, one reserved on a lilac coloured ground, the other on a plain ground, within ebonised and giltwood frames
Approx. 9 in. (22.8 cm.) x 8 in. (21.6 cm.) (2)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

PROVENANCE:

The late Sir Nigel Broackes Collection; Christie's, London,
11 December 2000, lot 55.

The Property of a Lady; Christie's, London,
16 November 2010, lot 76.

385

**A GERMAN PORCELAIN FLOWER-ENCRUSTED PLATE
MID-19TH CENTURY**

The shaped flower-moulded rim pierced with lattice-work,
heavily encrusted to the centre with colourful flowers
and leaves

10 in. (26.7 cm.) wide

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
15 December 2010, lot 980.





Marie Antoinette de Lorraine, d'Autriche, Reine du France,
an engraving by Barthélemy Roger after Alexandre Roslin

386

A CONTINENTAL PORCELAIN RECTANGULAR PLAQUE

19TH CENTURY, SPURIOUS INTERLACED L MARKS, IMPRESSED 33.42

Painted with a portrait of *Marie Antoinette* in the manner of *Elisabeth Louise Vigée-Le Brun*, standing wearing a plumed headdress and elaborate silver silk and lace gown, beside a crown and blue cushion embroidered with *fleur-de-lys*, within a columned exterior swaged with red velvet curtains, signed *R. Leber* to bottom left
16¼ in. (41.4 cm.) x 13 in. (33 cm.)

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

This plaque is after a portrait of Marie Antoinette by Alexandre Roslin (1718–1793), which was subsequently engraved by Barthélemy Roger. It appears that Roslin was directly inspired by Elisabeth Louise Vigée-Le Brun (1755–1842) who painted Marie Antoinette around thirty times during her time at the French court (1778–1788). Le Brun achieved membership of the French Academy in 1783 in part due to the influence of her royal patron. This plaque is based on Le Brun's portrait of the queen carried out in 1778. The portrait was a present from the queen to her brother Joseph II of Austria (now in the Kunsthistorisches Museum, Vienna) and two further copies were made, one for Catherine II of Russia and the other for her apartment at Versailles.

387

A GROUP OF TEN PORCELAIN EGGS,

MID-19TH CENTURY AND LATER, RUSSIAN AND FRENCH

Comprising: a richly-gilt example painted with a sailing ship; another with Christ; three painted with loose flowersprays on coloured grounds, the pink ground example inscribed in cyrillic to the reverse; three painted with classical swags of pink or blue roses suspended from laurel or gilt ribbon; a blue-ground example painted with birds perched on rose branches and an ivory-ground example with similar birds on branches
4¼ in. (11 cm.) high

(10)

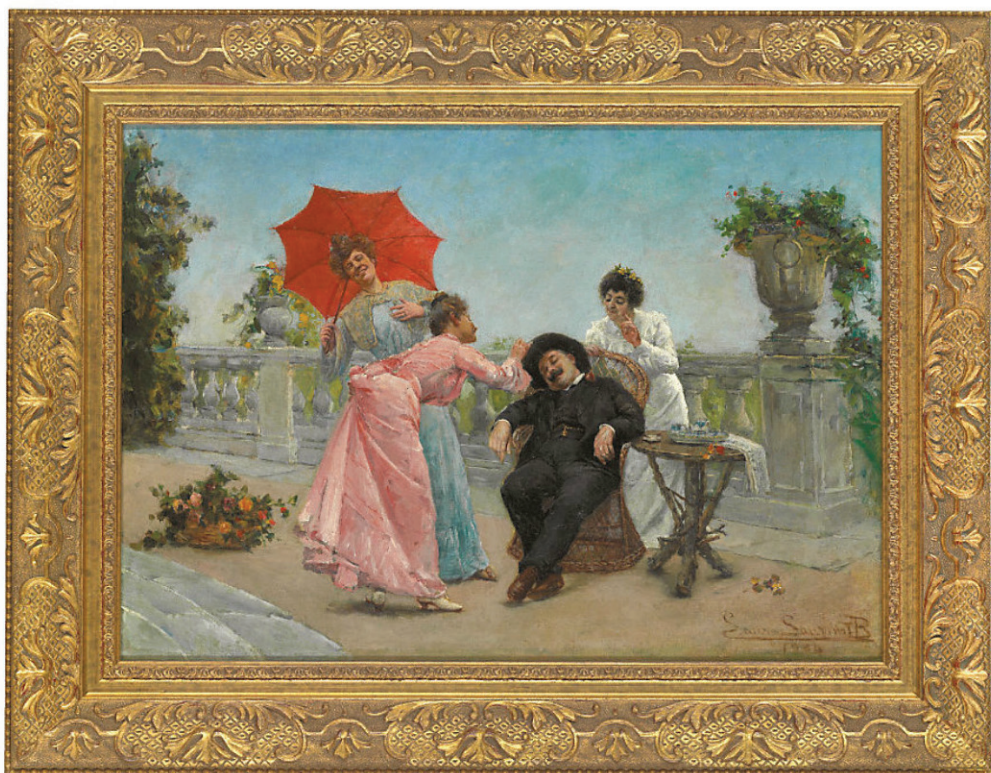
£2,000–4,000

US\$3,100–6,000

€2,300–4,500







388

SPANISH SCHOOL, 19TH CENTURY

Three elegant Ladies teasing a Sleeping Man on a terrace

dated and indistinctly signed '1904'

(lower right)

oil on canvas

19¾ x 28 cm. (50 x 71.5 cm.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



389

LEONARDO GASSER (ITALIAN, B. 1831)

A Spanish Beauty

signed 'L. Gasser' (lower right)

oil on canvas

25¼ x 19¾ in. (65 x 50 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

390

EMILE EISMAN-SEMENOWSKY
(POLISH, 1857-1911)

A Parisian Beauty

signed, dated and inscribed 'Eisman-Semenowsky-1889 Paris' (lower centre)

oil on panel

12¾ x 10¼ in. (32.5 x 26 cm.)

£3,000-5,000 US\$4,600-7,500
€3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, London,
8 October 1982, lot 88.



391

JOHN BAGNOLD BURGESS, R.A.
(1830-1897)

The Belle of Valentia

signed and dated 'J.B. Burgess 1865'
(lower right)

oil on canvas

18 x 14½ in. (45.8 x 36.2 cm.)

£2,000-3,000 US\$3,100-4,500
€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London,
5 November 1993, lot 255.

EXHIBITED:

London, British Institution, 1865,
no. 551 (75 gns).

LITERATURE:

Art Journal, 1865, p. 74.





CHINESE ARMORIAL SALTS

Chinese porcelain salts were made from the middle of the 17th Century onwards, mostly copying European silver forms. They were initially produced individually but from the beginning of the 18th Century they were included in extensive dinner services, which were ordered for wealthy patrons through the East India Companies. It became increasingly popular to display the family coat-of-arms on these services. At first only a few armorial services were shipped each year from China to the West, but gradually these became more and more popular, so that by the middle decades of the 18th Century large numbers of armorial services were being shipped to many ports throughout Europe and latterly to the Americas. In Europe up to eight salts were ordered for each service.

Christie's are delighted to have this rare opportunity of offering such a large selection of armorial salts. They were obviously collected with great passion and thought, displaying examples dating throughout the 18th Century and of a wide variety of forms. Whilst the majority of salts in this sale were made for British families, other Continental markets are also represented. Armorial salts are seldom found on the market today, and to have collected so many pairs of salts is a significant achievement. Although many were purchased by this collector in pairs, several single examples have been purchased and then reunited with another, no doubt giving great satisfaction to the collector.



392 (detail)

392

A PAIR OF CHINESE FAMILLE VERTE SALTS FOR THE PORTUGUESE MARKET QIANLONG PERIOD, CIRCA 1770

Of circular lobed form supported on three short feet, enamelled and gilt in the interiors with the arms of António de Sousa Falcão de Saldanha Coutinho, the exterior with a floral meander below spearheads at the rims
3 1/4 in. (8 cm.) wide (2)

£1,000–1,500 US\$1,600–2,300
€1,200–1,700

PROVENANCE:

A. Varela Santos Collection.

For the arms see N. de Castro, *Chinese Porcelain and the Heraldry of the Empire*, Oporto, 1988, p. 118.



393

A PAIR OF CHINESE FAMILLE ROSE ARMORIAL SALTS FOR THE PORTUGUESE MARKET QIANLONG PERIOD, CIRCA 1770

Of oblong octagonal form, enamelled and gilt with the arms of José de Seabra de Silva within dart pattern at the foliate rims, the sides with floral swags
3 1/4 in. (8 cm.) wide (2)

£800–1,200 US\$1,200–1,800
€900–1,300

For the arms see N. de Castro, *Chinese Porcelain and the Heraldry of the Empire*, Oporto, 1988, p. 121.





394

394

**A CHINESE FAMILLE ROSE ARMORIAL SALT
FOR THE PORTUGUESE MARKET**
QIANLONG PERIOD, CIRCA 1780

Of oval form, enamelled and gilt with the arms of Ferreira e Mondonça and the motto *AVE MARIA* within a stylised chain pattern at the rim and green darts around the side
3¼ in. (9.5 cm.) wide

£500-700

US\$760-1,100
€570-790

For the arms see N. de Castro, *Chinese Porcelain and the Heraldry of the Empire*, Oporto, 1988, p. 151.



395

395

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
FOR THE PORTUGUESE MARKET**
QIANLONG PERIOD, CIRCA 1775 AND 1770

One of oblong octagonal form, enamelled and gilt with the arms of Joaquim Inácio da Cruz Sobral and the motto *NOMEN HONOR QUE MEIS*, the sides with green enamel swags, and the other of oval form with the arms of José Pamplona Carneiro Rangel Baldaia de Tovar

3½ in. (9 cm.) and 3½ in. (9.3 cm.) wide (2)

£700-1,000

US\$1,100-1,500
€790-1,100

For the arms see N. de Castro, *Chinese Porcelain and the Heraldry of the Empire*, Oporto, 1988, pp. 141 and 125 respectively.



396

396

**A PAIR OF CHINESE FAMILLE ROSE ARMORIAL
SALTS FOR THE DUTCH MARKET**
QIANLONG PERIOD, CIRCA 1763

Of shell form supported on three shaped feet, enamelled and gilt at the centres with accollée arms for Nauta Beuckens and Swalue within chain pattern
4 in. (10 cm.) wide (2)

£600-800

US\$910-1,200
€680-900

PROVENANCE:

With Jorge Welsh, Lisbon and London.

For the arms see Dr. Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague, 2007, no. 380, pp. 461-463, and p. 461 where the author explains that this form is taken from a Meissen original of circa 1735 and illustrates a very similar salt as cat. no. 380a.

397

**A PAIR OF CHINESE ROSE-VERTE
ARMORIAL SALTS**
YONGZHENG PERIOD, CIRCA 1720

Of circular form on waisted spreading bases,
enamelled and gilt with the arms of Verney,
Lord Willoughby de Broke, with Heath in
pretence, and the motto *VIRTUE VAUNCET*,
within iron-red and gilt bands on the flaring
rims, the sides with ribboned emblems
above spearheads

3 in. (7.5 cm.) diameter

(2)

£800-1,200

US\$1,200-1,800

€900-1,300

PROVENANCE:

With Luis Alegria, Oporto (one salt).

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 200.



397

398

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1740

Of octagonal form with waisted sides,
enamelled and gilt with the arms of
Collins impaling Richardson and floral
sprays at the sides

3 1/4 in. (8 cm.) wide

(2)

£500-700

US\$760-1,100

€570-790

PROVENANCE:

With Jorge Welsh, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, vol. II, London, 2003, p. 424.



398

399

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1765

Of octagonal form with waisted bases, enamelled
with the arms of Croke, the sides with gilt floral
chain-pattern swags

3 1/4 in. (8 cm.) wide

(2)

£500-700

US\$760-1,100

€570-790

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, vol. II, London, 2003, p. 393.



399



400

400

A PAIR OF CHINESE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1790

Of oval form, enamelled and gilt with the arms of Anderson impaling Johnson within underglaze blue bands and spearheads at the rims and sides

3¼ in. (9.5 cm.) wide (2)

£400-600

US\$610-900

€450-670

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 720.



401

401

A PAIR OF CHINESE FAMILLE ROSE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1780

Of oblong octagonal form, enamelled and gilt with the arms of Basset impaling Coxé and the motto *PRO REGE ET POPULO*, the sides with bands and lines

3½ in. (9.4 cm.) wide (2)

£400-600

US\$610-900

€450-670

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 647.



402

402

A PAIR OF CHINESE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1790

Of oblong octagonal form, enamelled with the arms of Maitland, Earl of Lauderdale and the motto *CONSILO ET ANIMUS*, within underglaze-blue borders at the rims and on the sides

3½ in. (9 cm.) wide (2)

£400-600

US\$610-900

€450-670

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 2003, p. 563.

403

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
YONGZHEN PERIOD, CIRCA 1731

Of oblong octagonal form with stepped sides,
enamelled and gilt with the crest of Peers
3 in. (7.5 cm.) wide (2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Herbert G. McKay, no. A42.

With Santos, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 249. Although these salts only bear the crests of the family, they would have been part of an armorial dinner service. At this early date, it was quite common to omit the arms and simply depict the crest on pieces which had a limited surface on which to place the arms.



403

404

A PAIR OF CHINESE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1775

Of oblong octagonal form, enamelled and gilt
with the arms of Hornoyold and the motto *FIDEM
TENE* within underglaze blue bands at the rims
and sides

3¼ in. (8.4 cm.) wide (2)

£400-600

US\$610-900

€450-670

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 2003, p. 435.



404

405

A PAIR OF CHINESE EXPORT ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1740

Of oblong octagonal form, enamelled in blue and
decorated in gilt with the crest of Bannerman and
the motto *PRO PATRIA* within spearheads, the
sides with blue enamel floral sprays

3¼ in. wide (2)

£500-800

US\$760-1,200

€570-900

PROVENANCE:

With Guest and Gray, London.

This is one of two Chinese services of the same date made for Alexander Bannerman of Aberdeen (1715-1782). While this one bears the Bannerman crest, the other service displays the complete coat-of-arms. Both services were sold in a sale in Scotland in 2003. We are grateful to Angela Howard for her assistance in identifying this crest. Both Bannerman services will be published by Mrs. Howard in *Chinese Armorial Porcelain*, vol. III; this one in section H3, the other in G2.



405



406



406

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1755

Of oblong octagonal form, enamelled and gilt with the arms of Murray and the motto *TOUT PREST* within chain pattern, the sides with floral sprays

3½ in. (8.5 cm.) wide

(2)

£500-800

US\$760-1,200

€570-900

For the arms see D. S. Howard, *Chinese Annorial Porcelain*, London, 1974, p. 537.



407



407

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1765

Of oblong octagonal form, enamelled and gilt with the arms of Maltby impaling Lyne and the motto *DESIRA NARARO SE* within spearheads, the sides with floral sprays

3½ in. (8 cm.) wide

(2)

£400-600

US\$610-900

€450-670

PROVENANCE:

With Solveig & Gray, London.

For the arms see D. S. Howard, *Chinese Annorial Porcelain*, London, 1974, p. 513.



408



408

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1750

Of oblong octagonal form, enamelled and gilt with the arms of Stepney with Lloyd (?) in pretence and the motto *FIDE ET VIGILANTIA* within spearheads, the sides with the crest repeated

3½ in. (8.5 cm.) wide

(2)

£600-800

US\$910-1,200

€680-900

For the arms see D. S. Howard, *Chinese Annorial Porcelain*, London, 1974, p. 487.

409

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**

QIANLONG PERIOD, CIRCA 1775

Of oblong octagonal form, enamelled and
gilt with the arms of Grant and the motto
RADICEM FIRMANTE FRONDES within
spearheads, the sides with floral sprays

3 1/4 in. (9 cm.) wide

(2)

£400-600

US\$610-900

€450-670

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 523.



409

410

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**

QIANLONG PERIOD, CIRCA 1755

Of oblong octagonal form, enamelled
and gilt with the arms of Leche impaling
Hopkins within spearheads, the sides with
floral sprays

3 1/4 in. (8.5 cm.) wide

(2)

£500-800

US\$760-1,200

€570-900

PROVENANCE:

With Santos, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 473.



410

411

A PAIR OF CHINESE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1780

Of oblong octagonal form, enamelled and
gilt with the arms of MacDonald and the
motto *PER MARE PER TERRAS* within
flowers and bamboo at the rim and floral
swags at the sides

3 1/4 in. (8 cm.) wide

(2)

£500-700

US\$760-1,100

€570-790

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 622. See Lot 338 in
this sale for a dish with these arms.



411



412



412

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1750

Of oblong octagonal form, enamelled and gilt with the arms of Chase within spearheads at the rim, the sides with a wide band of floral cell pattern

3 1/8 in. (8.5 cm.) wide

(2)

£300-500

US\$460-750

€340-560

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 259.



413



413

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1770

Of oblong octagonal form, enamelled and gilt with the arms of Carr within flowers and bamboo at the rim and floral sprays at the sides

3 1/8 in. (8 cm.) wide

(2)

£600-800

US\$910-1,200

€680-900

PROVENANCE:

One salt: Leo and Doris Hodroff, no. 4581
With Jorge Welsh Oriental Art, Lisbon
and London.

One salt: With Santos, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 387.



414



414

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1755

Of oblong octagonal form, each enamelled and gilt with the arms of the Marquis of Rockingham, Watson quartering Wentworth, and the motto *EN DIEU EST TOUT* within chain pattern, the crown repeated on the sides between exotic birds and flowers

3 1/8 in. (8 cm.) wide

(2)

£600-1,000

US\$910-1,500

€680-1,100

PROVENANCE:

With Santos, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 536.





415

AN IZNIK POTTERY FLOWER VASE
OTTOMAN TURKEY, CIRCA 1590

Of baluster form rising from spreading foot to raised and inverted mouth, the shoulder pierced with a band of holes for the stems of flowers, the white ground of the body painted in cobalt-blue, bole-red and green with small arabesques flanked by scrolling paired peonies and divided by paired cypress trees, a band of lappets around the shoulder and foot, the mouth with interlaced rope pattern on red ground, mouth repaired
6½in. (16.5cm.) high

£30,000–50,000

US\$46,000–75,000
€34,000–56,000

PROVENANCE:

Vincent Bulent Collection, Christie's, London, 26 April 2005, lot 54.

This is an extremely rare form of Iznik vase, where the shoulder has been pierced for single blooms. One published example was formerly in the Godman collection; of almost identical form to the present vase, it is decorated with carnations encircled by saz leaves (Arthur Lane, *Later Islamic Pottery*, London, 1957, fig.41A, also discussed pp.58, 60 and 114–115; *Türkische Kunst und Kultur aus osmanischer Zeit*, exhibition catalogue, Recklinghausen, 1985, vol.2, no. p.155). A further example is in the British Museum (J. M. Rogers, *Islamic Art and Design*, London, 1983, no.131, not illustrated). The Godman vase has a mark on the base in the form of an S intersected by a T, a mark that is usually found on majolica. Lane concluded that it was probable that such pieces were conceived for export to Italy. He notes that he was aware of only four vases of this design. One, which retains its original lid, in the Kunstgewerbemuseum in Dresden (Kurt Erdmann, 'Neue Arbeiten zur Türkischen Keramik', *As Orientalis*, Vol. V, 1963, Tafel 18, Abb. 58).

416

AN IZNIK TILE PANEL
OTTOMAN TURKEY, CIRCA 1580

Comprising six square tiles, the white ground decorated in bole-red, cobalt-blue, green and black with a repeating design of palmettes containing floral sprays of saz leaves, carnations and flowerheads reserved against cobalt-blue ground, the palmettes issuing small cusped pendants and surrounded by dense swaying prunus blossom and occasional carnations, in plain wood frame with later gold inscription reading *Iznik tiles c.1560 under Süleyman's patronage*, mis-mounted

Panel 27¼ x 18¼in. (70.2 x 47.4cm.)

£50,000–70,000

US\$76,000–110,000
€57,000–79,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 25 April 1990, lot 432.

These tiles are of particular note because of the survival of the olive-brown colour used in the stems, which recalls the 'Damascus' style of the mid 16th century. A near identical tile panel, but formed of sixteen square tiles and with a palmette border, is in the Metropolitan Museum of Art in New York gifted to them by J. Pierpoint Morgan in 1917 (Yanni Pessopoulos (ed.), *Tulips, Arabesques and Turbans. Decorative Arts from the Ottoman Empire*, London, 1982, no.128, p.134). Tiles with similar repeating patterns incorporating floral escutcheons decorate the Takyeci Ibrahim Aga Mosque in Istanbul, built in 1592, and the design continued to be popular in the early seventeenth century.



417

**A TIBETAN GILT-BRONZE SILVER-INLAID
FIGURE OF VAJRADHARA
17TH CENTURY**

Seated in *dhyanasana* on a double lotus base, his crossed hands holding a double-*vajra* in one hand and a bell in the other, the celestial scarf billowing behind him to form a mandorla, his crown and jewellery inlaid in silver and inset with hardstones, his scarf similarly inset with hardstones
8¼ in. (21 cm.) high

£25,000–35,000

US\$38,000–53,000
€29,000–39,000



418

**AN IBERIAN BONE-INLAID EBONY CABINET-ON-STAND
THE CABINET LATE 17TH CENTURY, THE STAND
ASSOCIATED AND 19TH CENTURY**

The cabinet with nine drawers about a central door enclosing further drawers and secret drawers, the stand with turned baluster and block trestle end-supports joined by steel stretchers

44¾ in. (114 cm.) high, overall; 26¼ in. (66.5 cm.) wide;
13 in. (33 cm.) deep

(2)

£2,000–3,000

US\$3,100–4,500
€2,300–3,400





419

A CHINESE FIGURE OF A SEATED MONKEY
QIANLONG PERIOD (1736-1795)

Modelled with its elbows resting on raised knees and holding a peach to the mouth, its fur delicately delineated with pale iron-red fur markings
6 $\frac{3}{4}$ in. (17.5 cm.) high

£3,000-5,000

US\$4,600-7,500
€3,400-5,600

420

A CHINESE FAMILLE ROSE 'DUCK' TUREEN AND COVER
QIANLONG PERIOD (1736-1795)

Modelled with its legs tucked under its body, and its multi-coloured tail feathers folded over its back, the body enamelled in shades of iron-red, and the plumage highlighted in gilt
6 $\frac{3}{4}$ in. (17 cm.) wide

£5,000-8,000

US\$7,600-12,000
€5,700-9,000

PROVENANCE:

Christie's, London, The China Trade, 28 April 1999, lot 197.



421

A CHINESE EXPORT 'DOG' CANDLE-HOLDER
LATE 18TH CENTURY

Modelled recumbent and looking sharply to its left, its fur decorated in white and brown, supporting a candle-holder on its back in the form of a beaker vase
6½ in. (16.5 cm.) wide

£800-1,200

US\$1,200-1,800
€900-1,300



422

**A PAIR OF CHINESE FAMILLE VERTE
MINIATURE FIGURES OF BOYS**
KANGXI PERIOD (1662-1722)

Each holding a vase of lotus to their opposite sides, wearing floral robes and standing on square pedestals enamelled with flowers

3½ in. (8.8 cm.) high

(2)

£400-600

US\$610-900
€450-670



423

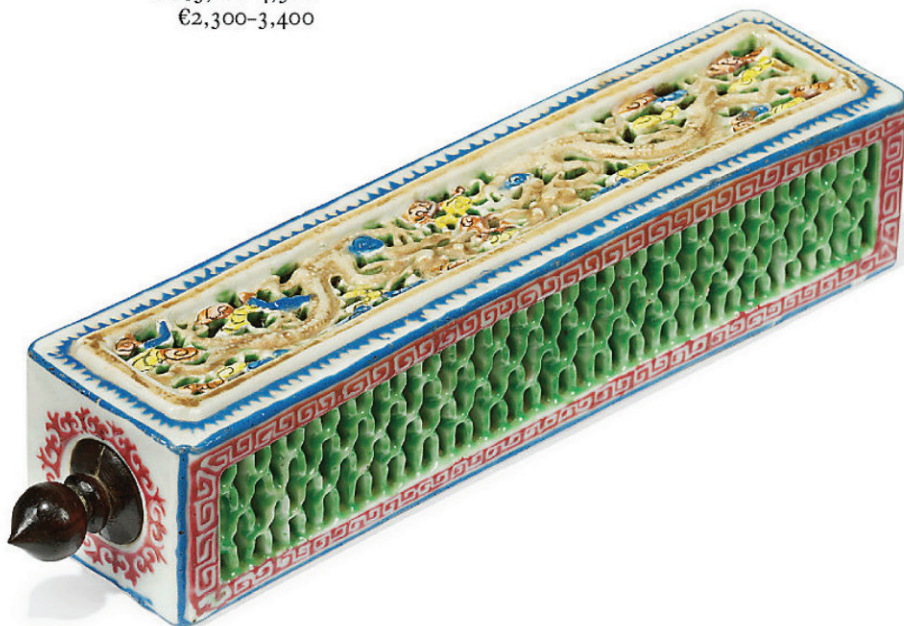
**A CHINESE FAMILLE ROSE RECTANGULAR
CRICKET CAGE**
DAOGUANG PERIOD (1821-1850)

The top pierced and moulded with two gilt dragons confronted in pursuit of a flaming pearl, the openwork sides enamelled in green with pink borders, with an aperture to one end

8 in. (20.5 cm.) long, turned wood stopper

£2,000-3,000

US\$3,100-4,500
€2,300-3,400





424

**TWO CHINESE FAMILLE ROSE
BALUSTER VASES**

QIANLONG PERIOD (1736-1795)

One enamelled with pheasants beside tree peony,
and the other of fluted form enamelled with flowers
The taller 6¾ in. (17.3 cm.) high (2)

£400-600

US\$610-900

€450-670



425

**A CHINESE FAMILLE ROSE BLUE-GROUND
DOUBLE-GOURD VASE**

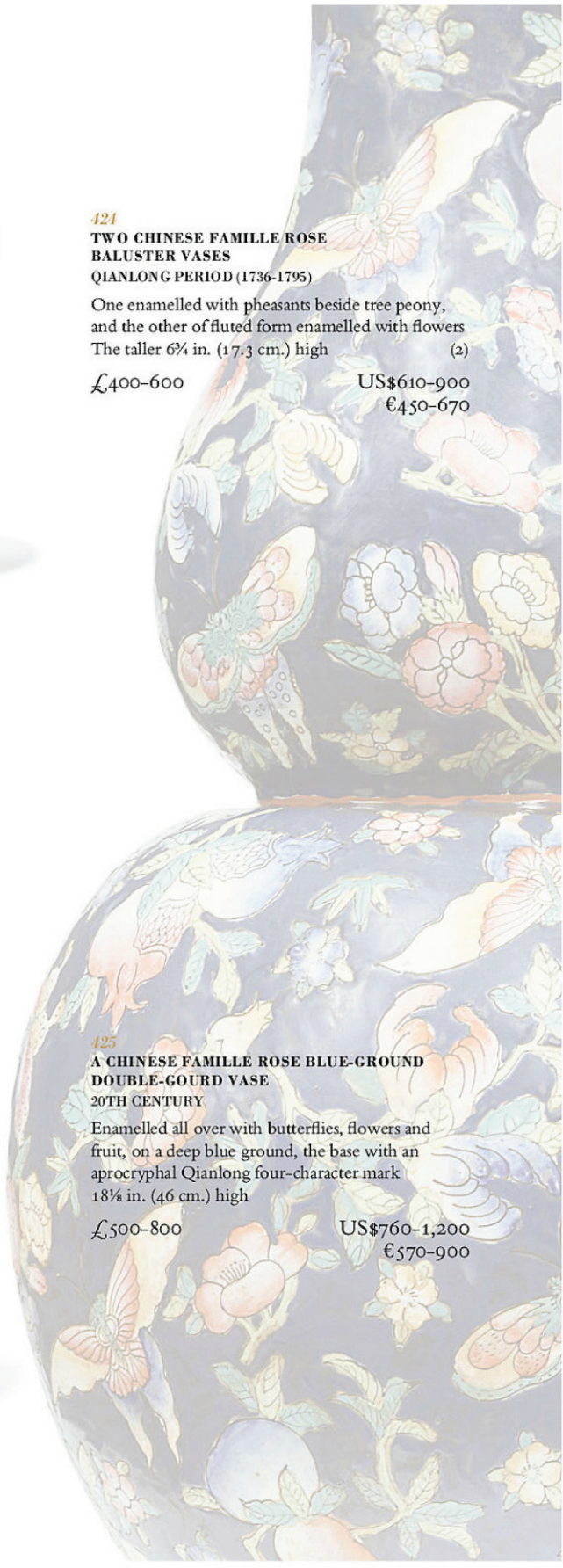
20TH CENTURY

Enamelled all over with butterflies, flowers and
fruit, on a deep blue ground, the base with an
apocryphal Qianlong four-character mark
18½ in. (46 cm.) high

£500-800

US\$760-1,200

€570-900





426

**TWO CHINESE FAMILLE ROSE 'FRUIT'
TUREENS, COVERS AND STANDS
19TH CENTURY**

One modelled as a peach, and the other as a pomegranate, both applied on the covers with leaves and a small fruit forming the finial, covered overall in naturalistic mottled and shaded glazes

The stands both about 6½ in. (16.5 cm.) wide (2)

£800–1,200

US\$1,200–1,800

€900–1,300

427

**A CHINESE FAMILLE VERTE WALL-VASE
19TH CENTURY**

Of lobed form with flat back, brightly enamelled with a pheasant amongst peony and rockwork, the footrim with two small apertures, and the top rim pierced and applied with a metal loop for hanging

9½ in. (25 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300





428

**A CHINESE FAMILLE VERTE CISTERN,
COVER AND BASIN**
KANGXI PERIOD (1662-1722)

The flat-backed cistern of ribbed pear shape surmounted by a domed cover, and the basin of oval ribbed form, both enamelled all over with fish, crustacea and water plants, with an animal-mask spout and fitted with a metal zoomorphic tap

The cistern and cover 18½ in. (46 cm.) high,

The basin 13¾ in. (35 cm.) wide

£12,000-18,000

US\$ 19,000-27,000

€14,000-20,000



(detail)



429

A CHINESE BOXWOOD 'RUYI' SCEPTRE
PROBABLY 20TH CENTURY

Carved in imitation of rootwood with knots and whorls, one end with a *ruyi*-shaped terminal, the well-patinated wood of a rich caramel tone
11½ in. (29.5 cm.) long

£600-800

US\$910-1,200
€680-900



430

A CHINESE IVORY DOUBLE SNUFF BOTTLE AND STOPPERS
20TH CENTURY

Carved as the laughing twins, *Hehe Erxian*, one holding a peach and the other a fan, their hats forming the stoppers, with blue, red and gilt decoration and an apocryphal Qianlong four-character mark to the underside
3 in. (7.6 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

PROVENANCE:

Christie's, London, 15 June 1998, lot 16.

431

A CHINESE IVORY CARVING OF SHOULAO
LATE MING DYNASTY, 17TH CENTURY

The standing Immortal carved holding a peach and wearing long robes falling to the ground in soft pleats, the ivory well patinated
9 in. (23 cm.) high

£8,000-12,000

US\$12,000-18,000
€9,000-13,000





432



433



434

432

A JAPANESE KUTANI BOX AND COVER
MEIJI PERIOD, LATE 19TH CENTURY

The cover moulded with Ebisu holding a large carp, one fin forming the finial, the lower section colourfully enamelled with ho-o and peony between floral bands
8¼ in. (21 cm.) wide

£400-600

US\$610-900

€450-670

433

A CHINESE CREAM-GLAZED POTTERY JAR AND COVER
TANG DYNASTY (618-907 A.D.)

Of broad form tapering to a small foot, the domed cover with a lotus bud finial, all covered in a pale closely crackled glaze

7½ in. (19.5 cm.) high

£500-800

US\$760-1,200

€570-900

PROVENANCE:

Dr. Carl Kempe, no. 241; Sotheby's London, 14 May 2008, lot 211.

EXHIBITED:

Exhibition of Chinese Art, Palazzo Ducale, Venice, 1954, no. 363.

Helsinki, Helsingfors, 1956, no. 122.

LITERATURE:

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 241.

434

A CHINESE ARMORIAL CIRCULAR TUREEN AND COVER FOR THE DUTCH MARKET
QIANLONG PERIOD, CIRCA 1763

With arch handles and tall pierced domed cover with flower finial and radiating applied leaves, enamelled and gilt to either side of the tureen and cover with the arms of De Heere

9 in. (23 cm.) across the handles

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

For the arms see Dr. Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague, 2007, no. 424, pp. 501 and 502.

435

**TWO CHINESE GRISAILLE-DECORATED
ARMORIAL SALTS**

QIANLONG PERIOD, CIRCA 1785 AND 1770

One of oval form with the arms of Farquharson and the motto *FORTITUDINE* within spearheads, and the other of oblong octagonal form with the arms of Baillie impaling Campbell quarterly and the motto *QUID CLARIUS ASTRIS*

both 3½ in. (9.3 cm.) wide

(2)

£400-600

US\$610-900

€450-670

PROVENANCE:

Both with Jorge Welsh, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, pp. 697 and 358 respectively.



435

436

TWO CHINESE FAMILLE ROSE ARMORIAL SALTS

QIANLONG PERIOD, CIRCA 1790 AND 1780

Both of oval form, the first enamelled with the arms of Mackenzie and the motto *LUCEO NON URO*, the sides with vine pattern, and the second with the arms of Adams impaling Scott within dart pattern, one side with the monogram *JEA*

4 in. (10 cm.) and 3½ in. (9.3 cm.) wide

(2)

£400-600

US\$610-900

€450-670

PROVENANCE:

For the second: with Luis Alegria, Oporto.

For the arms of the first see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 279; and *op.cit.*, vol. II, London, 2003, p. 501 for the second.



436

437

**A PAIR OF CHINESE FAMILLE ROSE ARMORIAL SALTS;
AND A PAIR OF SAUCERS**

QIANLONG PERIOD, CIRCA 1765

The salts of oblong octagonal form enamelled and gilt with the arms of Bennet within chain pattern; and a pair of saucers, *en suite*

The salts 3½ in. (8 cm.) wide, the saucers 4¾ in. (12 cm.) diameter

(4)

£600-800

US\$910-1,200

€680-900

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 613.



437



438

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1765

Of oblong octagonal form, enamelled and gilt with the arms of Clerke and the motto *OSE ET ESPERE* within chain pattern, the sides with a floral swags
3½ in. (9 cm.) wide (2)

£400-600

US\$610-900
€450-670

PROVENANCE:

With Luis Alegria, Oporto.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 612.



439

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1780

Of oblong octagonal form enamelled and gilt with the arms of Seton and the motto *HAZARD ZIT EORDWARD* (sic) within chain pattern, the sides with floral swags
3½ in. (8 cm.) wide (2)

£500-800

US\$760-1,200
€570-900

PROVENANCE:

With Santos, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 620.



440

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1750

Of oblong octagonal form, enamelled and gilt with the arms of Flyght and the motto *DEI TUTAMEN TUTUS* within chain pattern, the sides with spearheads
3½ in. (8 cm.) wide (2)

£500-800

US\$760-1,200
€570-900

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 423.

441

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1745

Of oblong octagonal form, enamelled
and gilt with the arms of Giles impaling
Despayne and the motto *TOUJOURS LE
MEME* within a border of spearheads, the
sides with floral sprays
3¼ in. (8.2 cm.) wide (2)

£500-800 US\$760-1,200
€570-900

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 440.



442

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1745

En suite to the preceding lot
3¼ in. (8.2 cm.) wide (2)

£500-800 US\$760-1,200
€570-900

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 440.



443

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL SALTS**
QIANLONG PERIOD, CIRCA 1770

Of oblong octagonal form, enamelled and
gilt with the arms of Wilkinson within a
spearhead border, the sides with floral sprigs
3½ in. (9 cm.) wide (2)

£400-600 US\$610-900
€450-670

For the arms see D. S. Howard, *Chinese Armorial
Porcelain*, London, 1974, p. 428.





444

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1770**

Both of oblong octagonal form, the first enameled and gilt with the arms of Gamon, and the second with the arms of Preston and the motto *PRAESTO UT PRAESTEM*, both within chain pattern at the rims and flowers at the sides

Both 3 3/8 in. (8.5 cm.) wide

(2)

£400-600

US\$610-900

€450-670

For the arms of the first, see D. S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 2003, p. 260, and for the second, *op.cit.*, 1974, p. 615.



445

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1765 AND CIRCA 1775**

Both of oblong octagonal form, the first enameled and gilt with the arms of Poyntz with Courtenay in pretence, and the second with the arms of Lennox and the motto *I'LL DEFEND*, both within spearheads, the sides of the second with floral sprigs and puce scale pattern

Both 3 1/2 in. (8 cm.) wide

(2)

£500-700

US\$760-1,100

€570-790

For the arms of the first, see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 513. A large part-dinner service with these arms is at Aldorp, Northamptonshire. For the second, see *op.cit.*, p. 432.



446

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
QIANLONG PERIOD,
CIRCA 1755 AND CIRCA 1760**

Both of oblong octagonal form, the first enameled and gilt with the arms of Mackenzie quartering Chisholm and the motto *PULCHRIOR EX ARDUIS*, and the second with the arms probably of Nicholas and the motto *FORWARD*, both within spearheads at the rims and floral sprays on the sides

(2)

£500-700

US\$760-1,100

€570-790

PROVENANCE:

The second salt: Leo and Doris Hodroff, no. 5569.

With Jorge Welsh Oriental Art, Lisbon and London.

For the arms of the first, see D. S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 2003, p. 313, and *op.cit.*, 1974, p. 453 for the second.





447

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS FOR THE CONTINENTAL MARKET
QIANLONG PERIOD (1736-95)**

Both of oblong octagonal form, enamelled and gilt with the arms in the recessed tops within spearheads at the rim, the first with the coronet and crest repeated on the sides, the second with rococo scrolls and strapwork

Both 3 1/4 in. (8 cm.) wide

(2)

£400-600

US\$610-900

€450-670



448

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1760 AND CIRCA 1770**

Both of oblong octagonal form, the first enamelled and gilt with the arms of Lucy impaling Fletcher, and the second with the arms of Vaughan impaling Hallowell, both within chain pattern at the rims and floral sprays at the sides

3 1/4 in. (8.5 cm.) wide

(2)

£500-700

US\$760-1,100

€570-790

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, pp. 553 and 576 respectively.



449

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
QIANLONG PERIOD, CIRCA 1750 AND CIRCA 1760**

Both of oblong octagonal form, the first enamelled and gilt with the arms of Wells, the second with the arms of Burnet and the motto *NEC FLUCTU NEC FLATU*, both within chain pattern at the rims, the sides with floral sprays

3 1/2 in. (9 cm.) and 3 1/4 in. (8 cm.) wide

(2)

£500-700

US\$760-1,100

€570-790

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, pp. 543 and 566 respectively.





450

450

**TWO CHINESE FAMILLE ROSE ARMORIAL SALTS
FOR THE FRENCH MARKET**

QIANLONG PERIOD (1736-1795)

The first of oval form with a foliate rim, enamelled with the arms of de Beaumont du Repaire within a stylised band at the rim, the second of oblong octagonal form with the arms probably of Sforce of Santa-Fior and Cesarini within chain pattern, the sides of both with floral sprays
3¼ in. (9.7 cm.) wide (2)

£500-700

US\$760-1,100
€570-790



For the arms of the first see Antoine Lebel, *Armoiries françaises et suisses sur la porcelaine de Chine au XVIII^e siècle*, 2009, p. 318 where the author explains that this service was made for Christophe de Beaumont du Repaire, Archbishop of Paris. We are also grateful to M. Lebel for assistance in identifying the arms of the second salt. He explains that the service would have been ordered by a French member of the family, which is a branch of the famous Sforza family of the Renaissance.

451

A CHINESE FAMILLE ROSE ARMORIAL SALT

QIANLONG PERIOD, CIRCA 1780

Of oblong octagonal form, enamelled and gilt with the arms of Henley, Earl of Northington, and the motto *SOLA ET UNICA VIRIUS* within a green enamel dart-pattern band, the sides with a similar band and floral sprays
3½ in. (8.7 cm.) wide

£300-500

US\$460-750
€340-560

For the arms, see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 657.



451



452

452

TWO CHINESE FAMILLE ROSE ARMORIAL SALTS

QIANLONG PERIOD, CIRCA 1757 AND CIRCA 1775

Of oblong octagonal form, the first enamelled and gilt with the arms of Viscount Arbuthnott and the motto *LAUS DEO* within chain pattern at the rim and floral sprays at the sides, the second with the arms of Whitbread within spearheads and floral swags at the sides
Both 2¾ in. (7.3 cm.) wide (2)

£400-600

US\$610-900
€450-670

PROVENANCE:

Second salt: with Jorge Welsh Oriental Art, Lisbon and London.

For the arms of the first see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 538; and for the second, see *op.cit.*, vol. II, 2003, p.451.



453

THREE CHINESE ARMORIAL SALTS

QIANLONG PERIOD, CIRCA 1750 AND CIRCA 1760

The first of circular form supported on a hexagonal base, enamelled and gilt with the arms of Weyland quartering Roberts and impaling Sheldon below a band of spearheads at the rim; the second of octagonal form with the arms of Wilson and the motto *VIRTUTE ET LABORE* within a green enamel surround; and the last of similar form with the arms of Bonwick within chain pattern

All about 3 1/2 in. (8 cm.) wide

(3)

£500-800

US\$760-1,200
€570-900**PROVENANCE:**

The third example: with Santos, Lisbon and London.

For the arms see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 471 (for the first), p. 420 (for the second), and p. 571 (for the last), where an almost identical salt in the British Museum is illustrated.



453

454

A RARE CHINESE FAMILLE ROSE 'PRIESTLY BLESSING' SALT
QIANLONG PERIOD, CIRCA 1785

Of oblong octagonal form, enamelled and gilt with a pseudo armorial device depicting the Judaic Priestly Blessing, two hands with palms displayed on a plinth against ermine mantling with ribbons suspended from a gilt lamp draped with a necklace or order, the rim with dart pattern and wavy lines and the sides with similar dart pattern and floral swags

3 1/2 in. (9 cm.) wide

£300-500

US\$460-750
€340-560

A large dinner service, including a pair of salts similar to the present lot, was sold in our New York rooms, 21 January 2009, lot 141. The very informative footnote to the service explains that the Priestly Blessing, also known as Aaronic or Cohenic Blessing, was one of the oldest and best-known Judaic rituals originally used in temple services, later becoming part of the public synagogue service, and now used in both Protestant services and the Catholic liturgy. The dinner service was probably made for a wealthy Dutch or Portuguese Jewish family. Other related pieces are in the Stieglitz Collection (see B. Chaya, *The Stieglitz Collection of Masterpieces of Jewish Art*, The Israel Museum, Jerusalem, 1987, p. 354), and in the collection of the Jewish Museum of London (see R. D. Barnett, ed., *Catalogue*, London, 1974, p. 138).



454

455

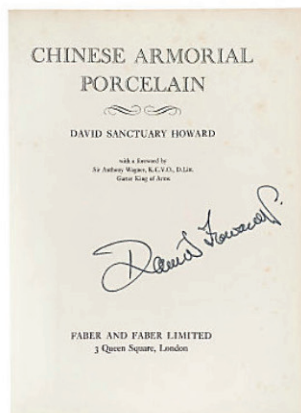
HOWARD, David Sanctuary. *Chinese Armorial Porcelain*.

[Volume One only.] London: Faber and Faber, 1974.

4° (276 x 215mm). Half-title. Numerous plates and illustrations, many in colour. (Occasional very faint marginal browning.) Original coral pink cloth (lacking dust-jacket and cardboard box, extremities lightly rubbed, tiny gouge to upper cover, very light soiling).

Provenance: SIGNED BY THE AUTHOR ON TITLE. This book is sold not subject to return.

£200-300

US\$310-450
€230-340



456

**A CHINESE FAMILLE ROSE WHITE-METAL-MOUNTED
SNUFF BOX AND COVER**

QIANLONG PERIOD (1736-1795)

Of rectangular form, enamelled on the top with a peacock and a turkey, the sides with quail and other birds, the interior with a pheasant on rockwork beside tree peony
2½ in. (5.5 cm.) wide

£1,200-1,800

US\$1,900-2,700
€1,400-2,000



457

**A GERMAN PORCELAIN GILT-METAL MOUNTED
DOUBLE SNUFF-BOTTLE AND STOPPERS**

18TH OR 19TH CENTURY, PROBABLY MEISSEN

Naturalistically modelled as a copulating cockerel and hen, their heads forming stoppers attached with gilt-metal chains, on an oval mound base

Approx. 1½ in. (3.7 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300



458

**A CHINESE FAMILLE ROSE GILT-METAL-MOUNTED
SNUFF BOX AND COVER**

QIANLONG PERIOD (1736-1795)

Of rectangular form, enamelled on all sides with flowers, the interior similar
2½ in. (5.5 cm.) wide

£800-1,200

US\$1,200-1,800
€900-1,300

459

**A CONTINENTAL ENAMEL GILT-METAL MOUNTED SNUFF-BOX
19TH CENTURY**

Of lobed *bombé* form, painted with mythological scenes, the side panel with kneeling figures, the base with an arrangement of fruits within cell-pattern band, the interior with figures in a wooded landscape and a grasshopper

3 in. (7.6 cm.) wide overall

£400-600

US\$610-900

€450-670



459

460

**A CONTINENTAL ENAMEL GILT-METAL MOUNTED OVAL SNUFF-BOX
LATE 18TH CENTURY, PERHAPS FRENCH**

Of compressed egg-shape, painted with blue vases of flowers and insects, the interior of the cover with a bird in flight

2½ in. (5.4 cm.) wide

£600-800

US\$910-1,200

€680-900



460

461

**A GERMAN PORCELAIN SILVER-GILT-MOUNTED WICKELKIND ETUI
18TH / 19TH CENTURY, THE MOUNTS WITH DECHARGE MARK**

Wearing a plumed red bonnet, her swaddling clothes with *indianische Blumen*, the lower part with black and white stripes tied with a red ribbon

5 in. (12.7 cm.) long

£800-1,200

US\$1,200-1,800

€900-1,300

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 2002, lot 162.



461

462

**A FRANKENTHAL SILVER-MOUNTED ETUI
FORMED AS A WICKELKIND**

CIRCA 1765, INCISED 1 TO INTERIOR OF BASE AND 3 TO INTERIOR OF COVER, THE SILVER-MOUNT STAMPED 850

The infant with rosy cheeks and white bonnet with puce ribbon, swaddled in an ochre wrap with gilt sprigs of flowers criss-crossed with a puce ribbon tied at the feet in a bow over a white sheet

4 in. (12 cm.) long

£1,000-2,000

US\$1,600-3,000

€1,200-2,200

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 2002, lot 161.



462



463

463

**A WILLIAM AND MARY SILVER-MOUNTED
GLASS SNUFF-BOX**
APPARENTLY UNMARKED, DATED 1683

Elongated octagonal, the base and cover each set with a glass panel, the front with a painted coat-of-arms, the base with a fabric panel with a facsimile signature and dated '1693', the cover spring-mounted

3 in. (7.5 cm.) long

The arms are those of Praed for either Colonel James Praed (1655-1706) of Trevethoe, St. Ives Cornwall, M.P. for St. Ives 1681 and 1689 to 1705, or his brother John Praed (c.1657-1717) of Trevethow, Cornwall, Merchant and M.P. for St. Ives in 1708 to 1713.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

464

A QUEEN ANNE SILVER TOBACCO-BOX
MARK OF WILLIAM FLEMING, LONDON, 1709

Oval with corded and gadrooned border, the pull-off cover engraved with a coat-of-arms within strapwork, *marked on side, inside cover and base*

3¾ in. (9.5 cm.) long

4.5 oz. (138 gr.)

The arms are those of Sharp or Sharpe.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Possibly R. W. M. Walker, Esq.; Christie's, London, 10 July 1945, lot 89 (£145 to Burfitt).



464



465

465

A GEORGE II SILVER SPONGE-BOX
INDISTINCT MAKER'S MARK ONLY, CIRCA 1740

Circular, the cover with a crimped border and engraved with an inscription, the base pierced, *marked inside cover and on base*

3¾ in. (9.2 cm.) diameter

4 oz. (124 gr.)

The inscription reads 'Quid est hoc Hoc est Quid'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

The Oakwood Collection; Christie's, London, 10 June 2008, lot 1.



466

A GEORGE II SILVER SNUFF-BOX

LONDON, 1742, MAKER'S MARK LM, PROBABLY FOR LEWIS MOREL

Formed as three connected cartouche-shaped sections, the hinged covers of each engraved variously with the arms of Castille and Leon; Portugal and Scotland, each within foliate scrolls, *marked inside each section*

2¼ in. (7 cm.) diameter

3 oz. (90 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



(open)



467

467

**A CONTINENTAL SILVER-MOUNTED
COCONUT SNUFF-BOX**

APPARENTLY UNMARKED, EARLY 18TH CENTURY,
PERHAPS DUTCH OR NORTH GERMAN

Circular, the hinged cover and base each set with a carved coconut, the cover carved with a scene of the Lapiths and Centaurs, the base carved with a scene of Diana and Actaeon, with shell thumbpiece
3 in. (7.5 cm.) long

£700-1,000

US\$1,100-1,500

€790-1,100

468

A CONTINENTAL GOLD-MOUNTED SILVER SNUFF-BOX

APPARENTLY UNMARKED, CIRCA 1730, PERHAPS IBERIAN

Oblong, the base and hinged cover each applied with openwork gold plaque, pierced and chased with figures in foliage scroll landscapes, with moulded borders

3 in. (7.6 cm.) long

4 oz. (135 gr.)

£500-800

US\$760-1,200

€570-900



468

469

**A DUTCH SILVER-MOUNTED
MOTHER-OF-PEARL TOBACCO-BOX**

APPARENTLY UNMARKED, EARLY 18TH CENTURY

Circular, the cover set with a mother-of-pearl plaque, carved with a figure of a gentleman and dogs in an interior, the base with a plain mother-of-pearl plaque

3¼ in. (9.3 cm.) diameter

£700-1,000

US\$1,100-1,500

€790-1,100



469



470

A DUTCH SILVER TOBACCO-BOX
17TH CENTURY, PROBABLY FRIESLAND,
INCUSE MAKER'S MARK

Elongated octagonal, the hinged cover finely engraved with a scene of Sisera being struck with a tent-peg, the base engraved with a scene of Hercules or Samson fighting the lion, the borders engraved with foliage, *marked twice inside, the base and cover further struck with a later Dutch control mark*
4¼ in. (10.6 cm.) long
5 oz. (160 gr.)

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

471

**THREE CONTINENTAL SILVER-GILT,
HARDSTONE AND 'GEM'-SET SNUFF-BOXES**
EACH APPARENTLY UNMARKED, 19TH CENTURY

Each cast and chased as a bearded grotesque bacchic mask with 'gem'-set eyes, the hinged covers inset with a hardstone plaque within engraved grapevines
3¾ in. (8.5 cm.) long; and smaller (3)

£1,000–1,500

US\$1,600–2,300
€1,200–1,700





472

**A QUEEN ANNE OR GEORGE I SILVER
AND OAK SNUFF-BOX**

APPARENTLY UNMARKED, EARLY 18TH CENTURY

Oval, the pull-off oak cover set with a plaque, engraved
with an image of the Boscobel oak with figures on
horseback in the background

3½ in. (8 cm.) long

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



473

TWO GEORGE II SILVER DOUBLE SNUFF-BOXES

MAKER'S MARK JW IN SCRIPT, CIRCA 1750

Of oval boat-form, with double-hinged cover, each with
differing shell thumbpiece, one engraved with a crest below
baron's coronet and initials, the other engraved with initials
within a beaded cartouche,

each marked inside and inside one cover

4 in. (10 cm.) long; and smaller

6 oz. (179 gr.)

(2)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

~474

**A GEORGE II SCOTTISH SILVER
AND TORTOISESHELL SNUFF-MULL**

APPARENTLY UNMARKED, MID 18TH CENTURY

Baluster, the sides with alternating silver and tortoiseshell
straps, the hinged cover engraved with a coat-of-arms
within rococo cartouche

2¼ in. (5.5 cm.) high

£700–1,000

US\$1,100–1,500

€790–1,100





475 (open)

475

A SILVER POMANDER

APPARENTLY UNMARKED, PROBABLY 19TH CENTURY

Spherical and on circular foot, engraved with birds among foliage, the scroll finial unscrews to release the six hinged segments, with suspension loop

3¼ in. (8 cm.) high

5 oz. (148 gr.)

£500-800

US\$760-1,200

€570-900



475

476

A QUEEN ANNE OR GEORGE I SILVER DOUBLE SNUFF-BOX

APPARENTLY UNMARKED, POSSIBLY EARLY 18TH CENTURY, LATER ADAPTED IN THE 19TH CENTURY

Ovoid, engraved with scrolling foliage and applied with masks, the interior later fitted with two covers, one engraved with a crest, the other engraved with a 'D' cypher within motto

2¾ in. (6.2 cm.) long

4 oz. (125 gr.)

The crest is that of Durell of London.

£300-500

US\$460-750

€340-560



476



476 (open)



477

**A SILVER CONTAINER
APPARENTLY UNMARKED, 18TH CENTURY**

Cylindrical, the detachable cover connected to the base
by a chain, engraved 'JJ to MJ'

2½ in. (7 cm.) long

4 oz. (108 gr.)

£200-300

US\$310-450

€230-340



478

**A LOUIS XV SILVER HOLY WATER-SPRINKLER
BORDEAUX, 1736-1737, MAKER'S MARK LACKING**

The double-cannon handle with suspension ring,
terminating in an ovoid pierced sprinkler, *marked near handle*

12½ in. (32 cm.) long

8 oz. (247 gr.)

£300-500

US\$460-750

€340-560



479

**A SOUTHERN ITALIAN SILVER HOLY WATER-STOOP
CATANIA, MAKER'S MARK ?CALA, DATE INDISTINCT,
CIRCA 1750**

Compressed lobed circular, each lobe chased with flowers
and foliage interspersed with exotic birds, the overhead
swing handle with suspension loop, *marked under rim*

5¼ in. (14.5 cm.) diam.

9 oz. (271 gr.)

£800-1,200

US\$1,200-1,800

€900-1,300

480

**AN INDIAN PARCEL-GILT SILVER
ROSEWATER-SPRINKLER
NORTH INDIA, 18TH CENTURY**

Cast as a bold iris flowerhead on spreading foot cast with foliage, the tapering fluted neck with a band of leaves at the base, the mouth flaring into a bouquet of flowers, two birds flanking the base of the neck, engraved underneath with devanagari inscription
11¼ in. (28.3 cm.) high
15 oz. (456 gr.)

£6,000–8,000

US\$9,100–12,000
€6,800–9,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 September 2003, lot 129.

By the 18th century, the iris had permeated much of Indian Art. Silver bottles using this flowerhead as the body are attributed to various parts of India at this period (C. Terlingen, *Mughal Silver Magnificence*, exhibition catalogue, Brussels, 1987, nos. 93, 95 and 160, pp. 85, 86 and 118).





431

A LOUIS XV SILVER WINE-TASTER
MARKS INDISTINCT, PERHAPS BORDEAUX,
MID 18TH CENTURY

Of saucer form with raised centre, on collet foot, engraved underneath with initials, *marked under rim*
3 3/8 in. (9.2 cm.) diameter
1.7 oz. (53 gr.)

£600-800

US\$910-1,200
€680-900



432

A LOUIS XV SILVER FLASK
PARIS, 1722-1726, MAKER'S MARK LACKING

Pear-shaped, the border chased with foliage on matted ground, further chased with birds within chinoiserie landscapes, the detachable cover connected to the body with a chain and with a loop finial, *marked on foot and rim with decharge of Charles Cordier*
4 1/4 in. (11 cm.) high
1.7 oz. (55 gr.)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 18 May 1998, lot 55.

433

A SWISS SILVER BOWL
GENEVA, MID 17TH CENTURY,
MAKER'S MARK ID OVER B CROWN ABOVE ONLY,
PROBABLY FOR JEAN-DANIEL BARDE

Plain circular with two scroll handles, stamped underneath with initials 'P*G', *marked underneath twice with maker's mark*
6 1/2 in. (16.5 cm.) wide
7 oz. (206 gr.)

£500-800

US\$760-1,200
€570-900



484

A FRENCH PROVINCIAL SILVER PEN-HOLDER
MARKS INDISTINCT, MID 18TH CENTURY

Cylindrical and with detachable inkpot and sander,
engraved with a coat-of-arms, *marked at end*

7½ in. (19 cm.) long

3 oz. (94 gr.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

485

A CONTINENTAL SILVER BRAZIER
APPARENTLY UNMARKED, MID 18TH CENTURY,
POSSIBLY PORTUGUESE

Baluster and on spread foot and with reeded rim, the hinged
pierced cover with baluster finial and engraved with initials,
with part turned-wood handle, with metal liner

11 in. (28 cm.) long

gross weight excluding liner 21 oz. (643 gr.)

£800–1,200

US\$1,200–1,800

€900–1,300





486

AN ITALIAN SILVER TABLE-BELL

MARK OF IONNAS PARISI, TRAPANI, DATED 1746,
ASSAY MASTER GIOVANNI PARISI

With baluster handle, engraved with the Holy Spirit, the
rim further engraved with an inscription, *marked near rim*
4¼ in. (11 cm.) high

4.5 oz. (141 gr.)

The inscription reads 'S. Margarita Olim D. Maria
Ottoeggio 1746

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



487

A CONTINENTAL SILVER TABLE-BELL

APPARENTLY UNMARKED, FIRST HALF 18TH CENTURY

The bowl with part-fluted shoulder, the baluster handle
with suspension loop

5 in. (12.5 cm.) high excluding handle

8 oz. (253 gr.)

£700–1,000

US\$1,100–1,500

€790–1,100



488

A SPANISH SILVER TABLE-BELL

MADRID, 1774, MAKER'S MARK INDISTINCT

With baluster handle, *marked at rim*

4¾ in. (11 cm.) high

7 oz. (212 gr.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



489

A DUTCH SILVER TABLE-BELL

MARK OF JAN DIEDERIK PONT, AMSTERDAM, 1755

The fluted sides engraved with *rocaille* and foliage, with baluster handle, *marked inside, the rim and side struck with later Dutch tax marks*

5 in. (12.5 cm.) high

10 oz. (316 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



490

A GERMAN PARCEL-GILT SILVER TABLE-BELL

BRESLAU, EARLY 18TH CENTURY, MAKER'S MARK CM IN TWO CIRCLES, PERHAPS A VARIATION OF THE MARK OF CHRISTIAN MENTZEL

With baluster handle, the bell engraved with foliage between gilt bands, *marked near rim*

3 7/8 in. (9.6 cm.) high

7 oz. (216 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



491

A DUTCH SILVER TABLE-BELL

MARK OF PIETER BARTHOLOMEUS VAN LINDEN, AMSTERDAM, 1772

The baluster handle cast with foliage, the finial cast as a pomegranate, engraved with a band of foliage and a German inscription, *marked inside and on clapper*

5 1/2 in. (13 cm.) high

8.5 oz. (266 gr.)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000





492

A PAIR OF MEXICAN INKPOTS

MEXICO CITY, MID 18TH CENTURY,
ASSAY MASTERS MARK OF DIEGO GONZALEZ DE LA CUEVA

Each cylindrical on foliage capped ball and claw feet, one cover with detachable cover, the other with hinged cover surrounding pen rests, *each marked on the side and rim, the hinged cover further marked*

3¼ in. (9.5 cm.) high

45 oz. (1,383 gr.)

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 February 1970, lot 61.



493

A SPANISH SILVER CHAMBER-CANDLESTICK

BARCELONA, MID 18TH CENTURY, MAKER'S MARK RV
WITH W OR CROWN ABOVE, ASSAY MASTER'S MARK COT

The shaped bowl with spool-shaped socket, the elongated handle with shell terminal, with a suspension chain for a pair of tweezers, *marked on handle*

10¼ in. (26 cm.) long

6 oz. (199 gr.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



494

A PAIR OF PORTUGUESE SILVER ALTAR-CRUEETS

BRAGA, CIRCA 1720, MAKER'S MARK HA CONJOINED

Each baluster with elongated beak-form spout, the hinged covers with baluster finials, engraved with initials 'A' and 'V' respectively, with scroll handle, *each marked underneath*

4¾ in. (11.5 cm.) high

21 oz. (667 gr.)

(2)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200





495

A FANCY LINK CHAIN NECKLACE

Composed of entwined hollow links,
101 cm. long

£6,000-9,000 US\$9,100-14,000
€6,800-10,000

496

AN ANTIQUE GOLD LONGCHAIN

Composed of a series of oval filigree panel links,
175 cm. long, clasp with engraved initials

£7,000-9,000 US\$11,000-14,000
€7,900-10,000



497

AN ANCHOR LINK CHAIN NECKLACE, BY HERMÈS

To a ring and T bar clasp, French assay marks, 45 cm. long

Signed Hermès and no. 069525

£8,000–12,000

US\$12,000–18,000

€9,000–13,000



498

A CULTURED PEARL AND MULTI-GEM SET BRACELET

Designed as a series of circular links with twin cultured pearl connections, suspending seven pendent drops, each alternately set with a single cabochon-cut gem, including amethyst, citrine, tourmaline and topaz, 20.5 cm. long

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

499

A BLUE TOPAZ PENDANT

Of spherical design, composed of circular-cut topaz cabochons in spectacle settings, 4.5 cm. diameter

£400-600

US\$610-900

€450-670



500

**AN ART DECO DIAMOND, SAPPHIRE,
RUBY AND ONYX BRACELET**

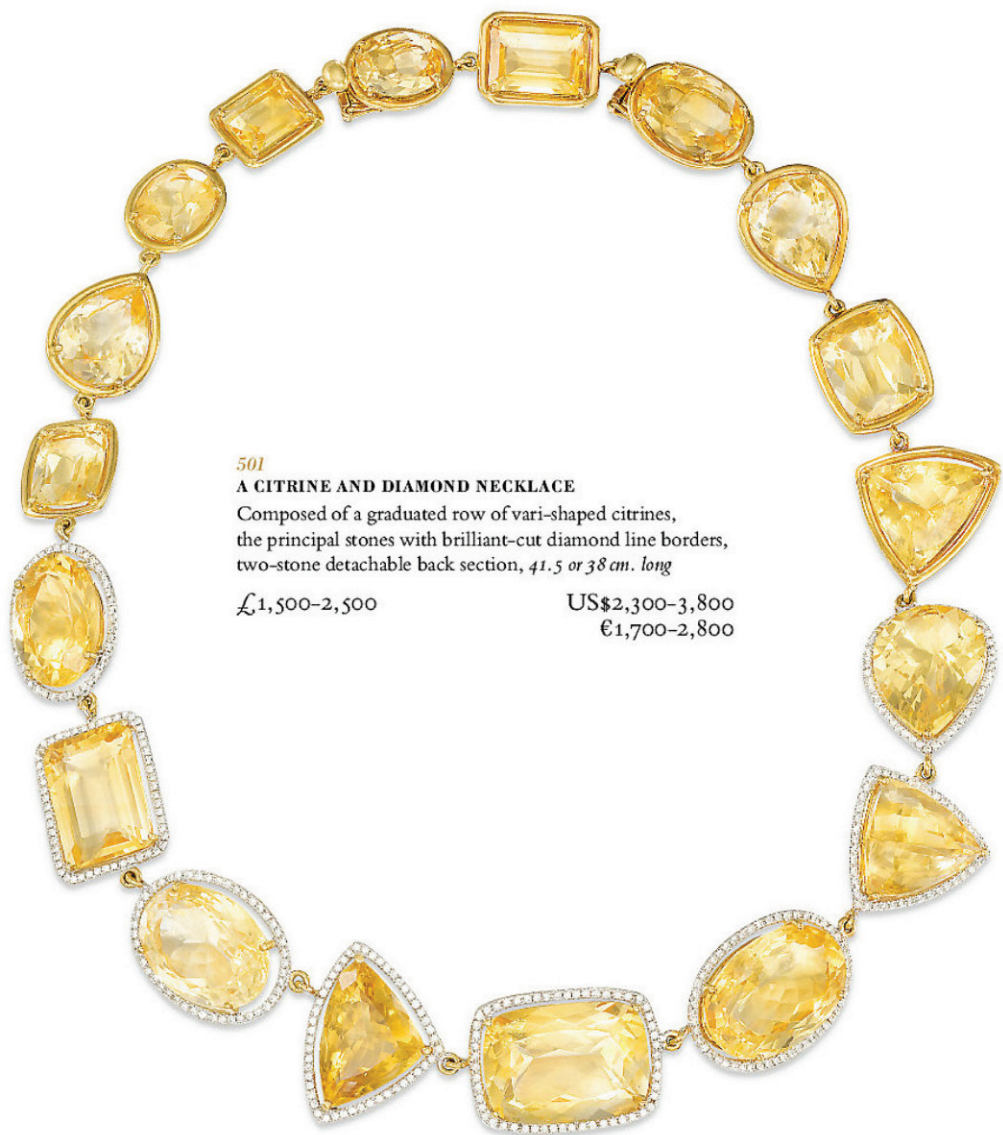
Of Oriental design, the pavé-set diamond panels with meandering branch design set with buff-topped onyx with ruby 'blossom' accents, interspersed with five principal collets set with cushion-cut sapphire and ruby and circular-cut diamonds of various hues, *circa 1925*, French assay marks for platinum, adapted, 18 cm. long

£10,000-20,000

US\$16,000-30,000

€12,000-22,000





501

A CITRINE AND DIAMOND NECKLACE

Composed of a graduated row of vari-shaped citrines,
the principal stones with brilliant-cut diamond line borders,
two-stone detachable back section, 41.5 or 38 cm. long

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



502

AN ANTIQUE GOLD RELIQUARY LOCKET PENDANT

Of lozenge form, engraved to either side with medallions depicting the Virgin and St. John to a heavily chased scrollwork border accented with shell motifs, to a pierced foliate surmount and plaited chain, locket 7 cm. high, chain 68 cm. long

£2,000-4,000

US\$3,100-6,000
€2,300-4,500



503

A CHAIN NECKLACE AND PENDANT

The circular link chain with oversized bolt ring clasp, suspending an openwork oval pendant formed from compressed vari-coloured chain sections and a facsimile coin, pendant 6 cm. long

£1,200-1,800

US\$1,900-2,700
€1,400-2,000



504

AN EARLY 20TH CENTURY GOLD KEYLESS POCKET WATCH

The dial with Roman numerals and subsidiary seconds, the back cover with engraved foliate panel to an engine turned ground, the movement beneath a glazed cover, signed *Haas Privat & Co Genève*, with an associated curb link watch chain, diameter 47 mm., chain 63 cm. long, Portuguese assay marks

£500-700

US\$760-1,100
€570-790

505

AN 18 CARAT GOLD LIMITED EDITION EXTRA-LARGE OLYMPIA POCKET WATCH, BY OMEGA

The white dial with Arabic numerals and subsidiary dials for seconds and 30 minute register, blued steel 'spade' hands and gold split second hand, glazed cuvette, large bow in the form of the Omega emblem, the back of the case engraved 'official timekeeper of the Olympic Games, Limited Series 02 5/100' case no. 1472006, movement no. 77200090, 70 mm. diam., fitted wooden maker's case, dial case and movement signed Omega

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



THE OMEGA OLYMPIC COLLECTION

506

**AN ANTIQUE GOLD AND ENAMEL FORM WATCH
MADE FOR THE TURKISH MARKET**

The egg-shaped case decorated with applied wirework and polychrome enamel floral and foliate motifs, opening to reveal a white enamel dial beneath a glazed cover, the dial and movement signed Edward Prior, London, *the movement 18th century, the case later, suspension loop with French import assay marks for gold, 7 cm. high including suspension*

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



507

AN EARLY 20TH CENTURY GOLD KEYLESS POCKET WATCH

Commemorating the Regicide of King Carlos I of Portugal (1863-1908) and his heir The Prince Royal Luis Filipe on 1 February 1908, the white enamel dial with Roman numerals and Arabic five-minute markers, subsidiary seconds, polychrome Portuguese Royal coat-of-arms, the bezel cast with the motto 'Pela Lusitoria Gloriosa', the back cover set with a cast relief medallion of the profiles of King Carlos I and Luis Filipe, around the border, 'S.M.D.Carlos I, D.Luis Philippe, 1o 1908 Fev.', Swiss assay marks, diam. 55 mm., *Lever movement, case No. 4457571*

£800-1,200

US\$1,200-1,800

€900-1,300



(reverse)





508

RUSSIAN, ORDER OF SAINT STANISLAUS

Badge, in gold and red enamel, 4 cm. wide; Royal House of Bourbon and Two Sicilies; Order of Francis I, Badge, gold and enamel, 4 cm. wide; Portugal, Order of Immaculate Conception, Breast Star, 7 cm. wide; together with three other medals and a gold tie pin (7)

£400-600

US\$610-900

€450-670

509

AN EARLY 20TH CENTURY 9 CARAT GOLD AND ENAMEL ROYAL COMMEMORATIVE LOCKET

Of circular form, the cover with blue enamel cypher for Queen Victoria, and similarly enamelled inscription commemorating the funeral of the Queen, 'Naval Guard of honour, Windsor Feb. 2d 1901', *Chester hallmark 1900, opening to reveal a photograph of Queen Victoria, 3.5 cm. wide*

£400-600

US\$610-900

€450-670



510

A GOLD-MOUNTED AND ENAMEL PHOTOGRAPH FRAME MARKED MOROZOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1899-1903

Circular, on two ball feet, centring a circular aperture within a cobalt blue *champlevé* enamel and engraved gold line border, further framed by a gold ribbon-tied band, the body enamelled in translucent oyster over wavy guilloché ground within a beaded border, surmounted by a ribbon-twist, gold back and strut, marked on back, lower edge, strut and ribbon twist, also with later French import marks 2½ in. (6.3 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



PROVENANCE:

Christie's, South Kensington, 10 June 2010, lot 265.



511

RENÉ LALIQUE (1860-1945)

DEUX COLOMBES SEAL, NO. 230, DESIGNED 1931

clear and frosted glass

stencilled R. LALIQUE

together with various post-war paperweights including a Perch, No. 1158, designed 1929, opalescent, Daim No. 1168, designed 1929, Sanglier No. 1157, designed 1929, Perdix Couchée, No. 1236, designed 1939, and Shivers, post-1945

(6)

£700-900

US\$1,100-1,400

€790-1,000

512

RENÉ LALIQUE (1860-1945)

BISON TWO PAPERWEIGHTS, NO. 1196, DESIGNED 1931, EXECUTED POST-1945

clear and frosted

engraved Lalique France

together with a pair of figures one with a rabbit and one with a muntjack, engraved Lalique France, 4½ in. (11.8 cm.) high;

and a pair of ducks, engraved Lalique France, 4½ in. (11.9 cm.) high and smaller

(6)

£600-800

US\$910-1,200

€680-900



513

RENÉ LALIQUE (1860-1945)
MOINEAU SUR SOCLE, AILES OUVERTES,
TWO PAPERWEIGHTS, NO. 1155, DESIGNED 1929

clear and frosted glass
4½ in. (11.5 cm.) high
engraved R. Lalique France

£500-700

(2)

US\$760-1,100
€570-790



513

514

RENÉ LALIQUE (1860-1945)
AIGLE SEAL, NO. 184, DESIGNED 1912

clear and frosted glass
3¾ in. (8.6 cm.) high
engraved R. Lalique

£700-900

US\$1,100-1,400
€790-1,000



514

515

RENÉ LALIQUE (1860-1945)
DINARD BOX, NO. 78, DESIGNED 1927

clear and frosted
engraved R. Lalique France
together with a Lalique Elizabeth vase, executed post-1945,
clear and frosted glass, engraved Lalique France, 5½ in.
(13.9 cm.) high; and a Daum bowl, pâte de verre moulded
as poppies, engraved Daum France, 5½ in. (13 cm.) wide (3)

£500-700

US\$760-1,100
€570-790



515



516

RENÉ LALIQUE (1860-1945)

OLERON VASE, NO. 1008, DESIGNED 1927

cased opalescent glass

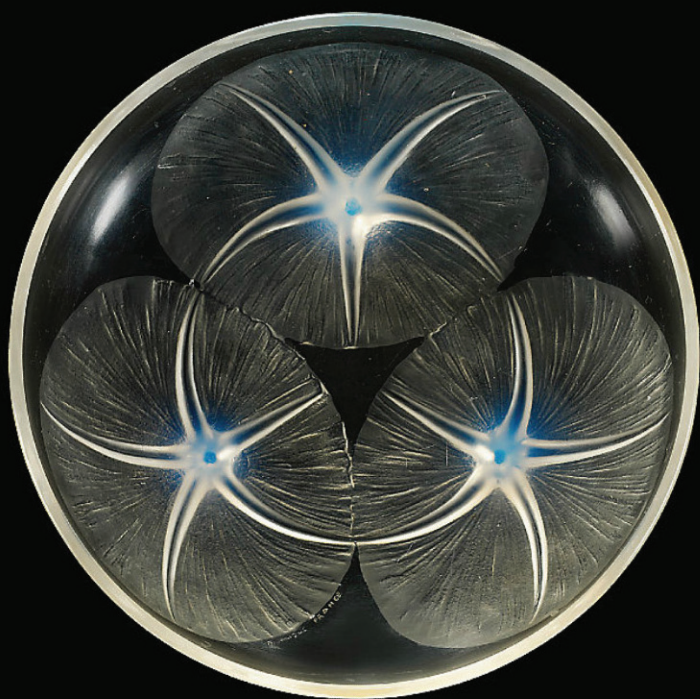
3¼ in. (9.5 cm.) high

engraved R. Lalique France No. 1008

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



517

RENÉ LALIQUE (1860-1945)

VOLUBILIS BOWL, NO. 383, DESIGNED 1921

opalescent glass

8½ in. (21.6 cm.) diameter

moulded R. LALIQUE, wheel-engraved
FRANCE

£300-500

US\$460-750

€340-560

518

RENÉ LALIQUE (1860-1945)

A CAMARET VASE, NO. 1010, DESIGNED 1928

clear and frosted glass

5½ in. (13.5 cm.) high

engraved R. Lalique France No. 1010

£700-900

US\$1,100-1,400

€790-1,000



519

RENÉ LALIQUE (1860-1945)

BACCHANTES VASE, NO. 997, DESIGNED 1927

executed post-1945, clear and frosted glass

9½ in. (24.5 cm.) high

engraved Lalique France

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





520

**A GROUP OF NINE VARIOUS PAPERWEIGHTS, AN OVAL BOX AND COVER AND A HEART-SHAPED MINIATURE PAPERWEIGHT
19TH AND 20TH CENTURIES**

Comprising: an egg-shaped St. Louis hand-cooler, with scrambled millefiori canes, dated 1858; another egg-shaped hand cooler, perhaps Baccarat, with tightly packed millefiori canes; a Baccarat close millefiori weight, dated 1848 below B cane, with tightly packed canes including flowerheads, horses and starbursts; a mushroom weight, probably St. Louis, with a torsade of white latticino hollow tubing entwined with cobalt-blue thread beneath a mercury band; a St. Louis crown weight with spiral twist green, red and opaque white canes about a central flowerhead; a St. Louis weight with a purple dahlia and starburst cut foot; a modern Baccarat double-cased yellow and white weight enclosing purple flowers and B cane; a modern St. Louis weight dated 1990 with tight packed blue flowerheads, no. 143/600 etched to base; a modern weight with red flowerhead and green leaves etched *Daniel Salazar/Linberg Studio 12-09-1993* to footrim; a miniature gilt-metal mounted box and cover inlaid with a vase of daisies on a mother-of-pearl cover and a miniature heart-shaped millefiori weight

Approx. 3½ in. (9 cm.) diameter

(11)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



521

**AN OCTAGONAL ENGRAVED GLASS PANEL
18TH CENTURY**

Engraved in *intaglio* with the head of Christ on a draped panel suspended from a cross, flanked by Instruments of the Passion, within a bevelled rim

3¼ in. (8.3 cm.) high

£400–600

US\$610–900

€450–670



~522

**AN IBERIAN MAHOGANY
CYLINDER BUREAU
EARLY 19TH CENTURY**

Enclosing six drawers and three red leather-lined compartments, on square tapering legs joined by stretchers centered by a platform, with brass castors

47 in. (120 cm.) high; 39¼ in. (99.5 cm.)

wide; 28 in. (78 cm.) deep

£2,000–4,000

US\$3,100–6,000

€2,300–4,500

~523

A CANADIAN JADEITE MODEL OF A BEAR
BY DAVID WONG (1937-1998)

Signed and numbered 2497; together with a group of modern models of animals, including a chalcedony and calcite model of a bird on a rock with silver-gilt feet; a malachite owl; three lapis lazuli models of a bulldog, a penguin and a sow; a rosewood hippopotamus, numbered 1561; and a walrus ivory ram, incised BK to foot
The bear: 8 in. (20 cm.) long
The bird: 6¼ in. (16 cm.) high

(8)

£800-1,200

US\$1,200-1,800
€900-1,300



524

A CONTINENTAL HARDSTONE MODEL OF A BEAR

In the Fabergé style and realistically modelled as a bear, with ruby cabochon eyes
5 in. (12.6 cm.) wide

£300-500

US\$460-750
€340-560

525

A BIEDERMEIER ORMOLU-MOUNTED MAHOGANY CARD TABLE
EARLY 19TH CENTURY

The rectangular foldover top lined with green baize, above a compartment, on a lyre-form support and quadripartite base with paw feet, inscribed in red chalk '17505'
30¼ in. (76 cm.) high; 34¼ in. (87 cm.) wide;
17 in. (43 cm.) deep, closed

£1,000-1,500

US\$1,600-2,300
€1,200-1,700





526

~526

**A PORTUGUESE BRASS-MOUNTED AND CHEQUER-BANDED
ROSEWOOD SERPENTINE COMMUNE
MID-18TH CENTURY**

With two short and two long drawers above a shell-carved
shaped apron, on cabriole legs with trefoil feet
34¼ in. (87 cm.) high; 50 in. (127 cm.) wide;
23 in. (58.5 cm.) deep

£5,000-8,000

US\$7,600-12,000
€5,700-9,000

~527

**A SET OF SIX PORTUGUESE ROSEWOOD SIDE-CHAIRS
CIRCA 1770**

Each cartouche-shaped back with foliate-carved top rail and pierced interlaced splat above a drop-in seat covered in cream velvet, with foliate-carved apron on cabriole legs, previously with stretchers, minor variations in carving
48½ in. (98 cm.) high; 39¼ in. (55 cm.) wide (6)

£4,000-6,000

US\$6,100-9,000
€4,500-6,700





~528

**A PORTUGUESE PARCEL-GILT ROSEWOOD MIRROR
19TH CENTURY**

The rectangular plate surmounted by a pierced broken-swan-neck cresting centred by a plume, with foliate-carved sides and pierced apron

42¼ x 20¼ in. (107.5 x 51.5 cm.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

~529

**A PORTUGUESE BRASS-MOUNTED ROSEWOOD COMMODE
19TH CENTURY**

The eared moulded top above two short and three long drawers between panelled angles, on club feet

35 in. (89 cm.) high; 40¼ in. (103.5 cm.) wide;

19 in. (48.5 cm.) deep

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





~530

**TWO PAIRS OF PORTUGUESE ROSEWOOD
DINING-CHAIRS**
LATE 18TH CENTURY

Each chair with embossed leather drop-in seat on cabriole legs and claw-and-ball feet, one pair of chairs with close-nailed seats, chamfered back legs and stretchers, the other with padded seats, minor variations in carving and decoration of the seats
39 in. (99 cm.) high; 22½ in. (57 cm.) wide;
and slightly smaller

(4)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800

~531

A PORTUGUESE ROSEWOOD AND TEAK LOW TABLE
LATE 18TH/19TH CENTURY

The rectangular top with ripple-moulded edge above a cushion frieze drawer on ring-turned legs joined by conforming peripheral stretchers
16¼ in. (41 cm.) high; 25¼ in. (65.5 cm.) wide;
16½ in. (42 cm.) deep

£1,200-1,800

US\$1,900-2,700
€1,400-2,000





532

**AN IRISH WILLIAM IV GILTWOOD CONVEX GIRANDOLE
BY JOHN BENNETT, CORK, CIRCA 1830-40**

The circular plate surmounted by a pierced cresting with a deer on a rocky outcrop beneath an oak tree, with maker's label to reverse for J. BENNETT, *Carver, Gilder, Picture Frame Maker, N° 110 George's Street Cork*, later fitted for electricity, re-gilt, the cresting and apron probably original
49¼ x 26½ in. (125 x 67.5 cm.)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800

John Bennett was listed as 'Carver & Gilder' at 110 George's Street in Pigot & Co.'s Directory for Cork City in 1824; and later at 46 George's Street in 1845. The 1824 census also listed the attorney Joseph Bennett, probably John Bennett's father, at the same address.

533

**A PORTUGUESE BRASS-MOUNTED CHESTNUT
MINIATURE BUREAU
19TH CENTURY**

The panelled slope enclosing a fitted interior, above two short and two long drawers, on bun feet
27¼ in. (69 cm.) high; 20¼ in. (51.5 cm.) wide;
14 in. (35.5 cm.) deep

£400-600

US\$610-900
€450-670



~534

**A PORTUGUESE ROSEWOOD AND PARQUETRY
LOW TABLE
LATE 19TH CENTURY**

The moulded rectangular top above a frieze drawer on square tapering legs and toupie feet
23¾ in. (60.5 cm.) high; 38½ in. (98 cm.) wide;
21¼ in. (55 cm.) deep

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

535

**A FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDON
19TH CENTURY**

The circular grey-veined white marble top with
pierced gallery, on a fluted column and tripod base,
with blue-bordered paper label
30¼ in. (78 cm.) high; 13¼ in. (35 cm.) diameter

£800–1,200

US\$1,200–1,800

€900–1,300

536

**A LATE VICTORIAN MAHOGANY ROULETTE TABLE
BY SHOOLBRED & CO., LATE 19TH CENTURY**

The tooled leather top with patented hinged mechanism
and concertina legs, with brass plates inscribed *The Ideal*,
PATENTED IN GREAT BRITAIN, IN OTHER COUNTRIES, BRANDS
PATENT NO. 5316, the baize-lined interior with inset roulette
wheel, above a frieze drawer containing various chips,
on square tapering legs with brass castors, stamped
JA^s shoolbred & c^o

31¼ in. (79.5 cm.) high, closed; 23¼ in. (59 cm.) wide,
closed; 45¼ in. (116 cm.) wide, open; 21¼ in. (54 cm.) deep

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

James Shoolbred and Company was located on Tottenham
Court Road, a thriving centre for fashionable furniture shops
from the 1860s. They operated one of the first great department
stores in London and began producing furniture in around 1870.
They issued an important catalogue of the firm's work in 1876
and earned a Royal warrant in the mid-1880s. Their output
encompassed all prevailing styles including Art furniture, 'Old
English' and 'Japanese', as is evident from the 1878 Paris Universal
Exhibition in which they offered 'a very extensive selection of
items' (E. Joy, ed., *Pictorial Dictionary of British 19th Century Furniture
Design*, Woodbridge, 1977, p.xxxvi).



(closed)

537



537

A GEORGE IV SILVER FOX STIRRUP-CUP

MARK OF PAUL STORR, LONDON, 1825

Realistically cast as a fox's head, the plain neck with an engraved inscription within stiff-leaf borders, the interior gilt, marked on rim

5½ in. (14 cm.) high

12 oz. (383 gr.)

The inscription reads 'Cup won in 1827 by Mr. Fosters BR. G. Optimus Mostyn Hunt'

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

The 1st prize for the Farmer's Cup won by Mr Foster's brown gelding *Optimus* at The Mostyn Hunt meet, run on Cottisford Heath, co. Oxford on 28 March 1827.

The Farmer's Cup is described in E. and J. Weatherby's *The Racing Calendar for the Year 1827*, London, 1828, p. 5 as having 'value 10gs, with 40 gs in specie, given by Sir Thomas Mostyn, and 10gs to the owner of the second horse, for horses not thorough bred, the property of and ridden by Farmers; three years old, 10st. 10lb. four, 11st. 12 lb. five 12st. 8lb. six and aged, 13 st. horses bred within the limits of the Hunt allowed 5lb. two mile heats'.

538

A GEORGE III SILVER-GILT DOUBLE SNUFF-BOX

MARK OF THOMAS AND JAMES PHIPPS AND EDWARD ROBINSON, LONDON, 1793

Realistically cast as a fox's mask, with double-hinged cover, marked near rim and inside each cover

4¾ in. (11.5 cm.) high

10 oz. (307 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

539

A WILLIAM IV SILVER STAG STIRRUP-CUP

MARK OF PAUL STORR, LONDON, 1834

Realistically cast as a stag's head, engraved with an inscription, marked on side

5¼ in. (14.6 cm.) long

20 oz. (622 gr.)

The inscription reads 'H.R.H. Prince George of Cambridge to Charles Davis 1835'

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

Given to Charles Davis by Prince George of Cambridge (1819–1904), later 2nd Duke of Cambridge, grandson of King George III (1760–1820). Sotheby's, Belgravia, 12 September 1974, lot 241.

LITERATURE:

V. Brett, *The Sotheby's Directory of Silver 1600–1940*, London, 1986, p. 276, no. 1278.

538





539

PRINCE GEORGE, DUKE OF CAMBRIDGE (1819-1904)

Prince George spent much of his childhood in Hanover where his father was governor-general. He was sent to England in 1830 to live with King William IV and Queen Adelaide where he was privately educated by tutors. In 1835, the date of the inscription of the present lot, he was installed as a Knight of the Garter.

The Duke was destined for a career in the army from the age of nine when he was appointed a colonel in the Jäger battalion of the Hanoverian Guards. After the accession of Queen Victoria the duke was made a brevet colonel in the British army and served in Gibraltar, England and Ireland. He most notably saw active service during the Crimean War in 1854 at the battle of Alma where his horse was shot from under him. In 1856 he became general commanding-in-chief. He was to serve until his much resisted retirement in 1895.

The Duke was described as 'a bluff, fresh, hale, country gentleman, with something of the vigorous frankness of the English skipper and something, too, of the Prussian martinet; industrious, punctual, rising early, seeking rest late, fond of life and its pleasures, of good dinners, good cigars, pleasant women, of the opera, of the play' (Society in London, London, 1885, p. 19).

He was a strong supporter of military education and founded the School of Military Music in 1857 and was a governor of the Royal Military Academy at Woolwich.

He married, in contravention of the Royal Marriage Act of 1772, in 1847, Sarah, daughter of Robert Fairbrother, a theatrical printer. She was a popular actress in burlesques and bore him three sons who adopted the surname FitzGeorge.

CHARLES DAVIS (1788-1867)

It is possible that the presentation inscription relates to Charles Davis (1788-1867), Huntsman to the Royal Hunt, who served until King George III, King George IV and Queen Victoria. He started in royal service at the age of 12 as whipper-in to his father who hunted the King's Harriers. He was made Huntsman to the Royal Buck Hounds in 1825 and was starter at Ascot Races until 1846. His brother was the noted sporting artist Richard Barrett David (1782-1854). Charles Davis is recorded as having received a number of gifts from members of the Royal Family. The Queen gave him a silver mounted whip in 1842 and the Prince of Wales, later King Edward VII, his field pupil, a bay hunter *Comus*, that was to be his last horse.



540

**A VICTORIAN SILVER-MOUNTED HORN SNUFF-MULL
MARK OF JOHN LINNIT, LONDON, 1837**

The naturalistic horn with finial cast as a thistle, the hinged silver cover with foliage and flower borders and applied 'Peninsular XXXIV', suspending various implements, *marked on bezel, cover, finial and three implements*

8½ in. (21.5 cm.) wide

The inscription reads '*Presented by Capt^m Osborne Markham to his Brother Officers 34th Reg^t 1838*'

£700-1,000

US\$1,100-1,500
€790-1,100

PROVENANCE:

Captain, later Major Osborne Markham (1814-1847).

Captain Osborne Markham was the son Osborne Markham (1769-1827) and his first wife Lady Mary Thynne (d.1814), daughter of the Marquess of Bath. Captain Osborne served first with the 90th Regiment of Foot and then with the 34th (Cumberland) Regiment of Foot, ending his army career in the 32nd (Cornwall) Regiment of Foot. He appears to have suffered from a mental breakdown the year before his death. In a *Times* article of 17 October 1846 entitle 'The Manic Traveller' it is described how, on returning by train from shooting with the Marquess of Bute, he attacked a fellow traveller and then jump partially clothed from the train. He died in Bath the next year.

541

**A GEORGE IV SILVER-MOUNTED RIDING CROP
APPARENTLY UNMARKED, DATED 1830**

The handle realistically cast as basketweave, engraved for the Goodwood Cup 1830, further engraved with a view of three horses galloping and with an inscription, the terminal engraved with initial 'P' within garter motto and below coronet

36¼ in. (91.5 cm.) long

The inscription reads '*This whip belonged to His Royal Highness George IV of England*'

£1,500-2,500

US\$2,300-3,800
€1,700-2,800

The Goodwood Cup of 1830 had a value of 300 sovereigns and was run for on 11 August, the first three horses, named on this lot all belong to the King, whose mare Fleur-de-lys had one the race the year before.



542

**A PAIR OF VICTORIAN SCOTTISH SILVER DOG-COLLARS
MARK OF WILLIAM CUNNINGHAM, EDINBURGH, 1838**

Each circular with three adjustable slots, with link-chain, *each marked near rim and on two chain links*

each 5½ in. (12.8 cm.) diam. at maximum expansion

16 oz. (501 gr.)

(2)

£1,200-1,800

US\$1,900-2,700
€1,400-2,000



543

A GEORGE IV SILVER-GILT INK-POT

MARK OF JOHN AND ARCHIBALD DOUGLAS, LONDON, 1824

Cylindrical and on rim foot, the screw-off cover with Royal crown and cushion finial, the body with cone-shaped ink reservoir, finely engine-turned overall, with clear glass liner and cork plunger, *marked on side and cover*
6¼in. (16cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Anonymous sale; Christie's, London, 19 November 2002, lot 74.

This ingenious inkpot works by holding the ink under pressure in the thick glass liner of the cylindrical silver-gilt pot. When ink is required it is forced out of the reservoir by turning the Royal crown finial clockwise. This lowers the cork plunger which drives the ink out of the container into the conical vessel on the side. The pen-nib is dipped into the container and replenished with ink. A similar inkpot of 1825 is illustrated in M. Findlay, *Western Writing Implements in the Age of the Quill Pen*, Carlisle, 1990, p. 162, pl. 254.



544



544

A VICTORIAN SILVER GAVEL

MARK OF THOMAS SMILY, LONDON, 1858

With a baluster handle, engraved on each side of the head with an inscription, *marked on handle*

Together with a turned wood gavel the silver gavel 5½ in. (14.2 cm.) long 8.5 oz. (263 gr.)

The inscription reads 'Presented to Edward F. Cole Auctioneer Long Sutton in testimony of his Zeal and Ability 1859'. Edward Featherston Cole (1811-1871) of Edward Cole and Son, the Market Place, Long Sutton, co. Lincoln was an auctioneer, farmer and road surveyor. (2)

£600-800

US\$910-1,200

€680-900

PROVENANCE:

Edward Featherston Cole (1811-1871).



545



545

A VICTORIAN SILVER GAVEL

MARK OF GEORGE UNITE, BIRMINGHAM, 1878

With baluster handle, the head engraved with initials, *marked on head and on handle* Together with a turned wood example and further turned and carved wood example the silver gavel 4¼ in. (11 cm.) long 6 oz. (184 gr.) (3)

£400-600

US\$610-900

€450-670

546

A WILLIAM IV AND LATER SILVER-MOUNTED WALNUT TEA-CADDY

SOME MOUNTS WITH MARK OF CHARLES REILY AND GEORGE STORER, LONDON, 1832, THE FEET WITH MARK OF HENRY WILLIAM DEE, LONDON, 1876, THE HINGES BY ANOTHER MAKER 1832

Bombé, overall inlaid with silver foliage scrolls, the hinged cover with a drop-ring handle, on leaf-capped shell and foliage feet, the hinged cover applied with a plaque engraved '1744 Pair of Silver Caddies by Paul Lamerie', marked on handle, hinges and feet
9¼ in. (24.5 cm.) long

£800–1,200

US\$1,200–1,800
€900–1,300



547

AN EDWARD VII SILVER BUST AND AN EDWARD VIII SILVER BUST
THE FIRST MARK OF ELKINGTON, LONDON, 1901,
THE SECOND MARK OF B. GORDON, BIRMINGHAM, 1936, AFTER
MODELS BY SYDNEY MARCH AND S. H. BULN RESPECTIVELY

Each realistically cast, each marked on base, the backs further cast with facsimile signatures

7½ in. (19 cm.) high and smaller

51 oz. (1,486 gr.)

(2)

£700–1,000

US\$1,100–1,500
€790–1,100

Sydney March (1875–1968) produced the bust of King Edward VII in 1901 for Elkington and Co. A bronze version from the collection of H.R.H. Henry, Duke of Gloucester, K.G., K.T., K.P. (1900–1974) was sold Christie's London, 26 January 2006, lot 332.



~548

A VICTORIAN SILVER KETTLE, STAND AND LAMP
MARK OF CHARLES STUART HARRIS, LONDON, 1880

In the George II style, the kettle globular, engraved at the shoulder with a band of strapwork, with an overhead part-raffia covered swing handle, the hinged cover with ivory finial, engraved on each side with initials within a foliage border, the stand on three scroll legs supporting the lamp, marked under kettle and lamp, inside covers and on handle

12¼ in. (31 cm.) high

gross weight 46 oz. (1,433 gr.)

£1,200–1,800

US\$1,900–2,700
€1,400–2,000





549

A VICTORIAN SILVER SMOKER'S COMPANION
MARK OF JAMES GARRARD, LONDON, 1889

The cylindrical body engraved with lozenges and with gadrooned rim, with elongated baluster handle with ball finial, engraved with initials 'ISM', a crest and dated '1889', the base with striking surface, *marked near rim and on cover bezel*

6¼ in. (15.6 cm.) high
 gross weight 5 oz. (156 gr.)

£300-500

US\$460-750
 €340-560

PROVENANCE:

Anonymous sale; Bonhams, London, 24 October 2000, lot 111.



550

A VICTORIAN SILVER TOBACCO JAR AND COVER
MARK OF WILLIAM HENRY JACKSON, LONDON, 1885

In the 18th century Dutch style, cylindrical, the sides chased with ribbon-tied husk swags, with two scroll handles, the detachable cover with a finial cast as a carousing male, engraved with a poem, *marked near rim and inside cover*

6¼ in. (16 cm.) high
 19 oz. (579 gr.)

The engraved poem reads

*'Tobacco is an Indian weed
 Grows green at morn cut down at eve
 It shows our decay man's life is but day
 Think of this when you're smoking Tobacco
 The pipe that is so lily white
 In which so many take delight
 Is broke with a touch, man's life is but such
 Think of this when you're smoking Tobacco
 The smoke that does so high ascend
 It shows man's life must have an end
 When the vapour is gone, man's life is done
 Think of this when you're smoking Tobacco
 The ashes which are left behind
 They serve to put us all in mind
 That unto dust return we must
 Think of this when you're smoking Tobacco'*

£500-700

US\$760-1,100
 €570-790

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 30 November 2007, lot 187.



551

**A VICTORIAN SILVER NOVELTY MUSTARD-POT
AND PEPPERETTE**

MARK OF JAMES BARCLAY HENNEL, LONDON,
1882 AND 1883

The mustard-pot formed as Mr Punch, seated with his hat forming the hinged cover and with feather-handled spoon, the pepperette formed as Mrs Punch, *each marked on back, Mr Punch further marked inside cover, on spoon and underneath, further struck with design registration mark*

3 $\frac{7}{8}$ in. (10 cm.) high; and smaller

12 oz. (382 gr.)

(2)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000



552

**A PAIR OF VICTORIAN SILVER-MOUNTED IBEX-HORN
SMOKER'S COMPANIONS**

MARK OF SAMPSON MORDAN, LONDON, 1884

Each curved ibex horn with detachable silver mounts cast as a crocodile with open mouth and set with cabochon eyes, with detachable threaded stopper and open nostrils, the horns further set with silver feet, *marked on each mount and stopper*

20 in. (51 cm.) long

(2)

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

PROVENANCE:

Bonhams, London, 30 June 2010, lot 187.





553

A SET OF FOUR LOUIS XV BEECH

FAUTEUILS A LA REINE

BY JEAN AVISSE, CIRCA 1750

The cartouche-shaped back, outscrolled arms and drop-in seat upholstered à *chassis* in burgundy velvet, the serpentine seat on cabriole legs, stamped i. AVISSE, previously decorated, the upholstery previously but not originally close-nailed

39½ in. (100 cm.) high; 29½ in. (75 cm.) wide (4)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

Jean Avisse, *maître* in 1745.

Related to the Gourdin dynasty of famous *menuisiers*, Avisse set up his studio at no. 124 rue de Cléry in 1747. He soon established himself amongst the richest clientele through numerous *tapissiers* and *merchand-merciers*. *Fauteuils à la Reine*, often upholstered à *chassis*, were amongst his finest production, characterized by soft but powerful forms, embellished with floral motifs and vigorously sculpted with *rocaille*.



554

A PAIR OF EMPIRE WALNUT TABOURETS
 BY GEORGES JACOB AND FRANÇOIS-HONORÉ-GEORGES
 JACOB-DESMALTER, CIRCA 1805

Each covered in close-studded burgundy velvet, stamped
 JACOB D R MESLEE, with red-stencilled inventory number
 G^o t 2380 AND BLACK-STENCILLED t 3745 AND t 425, EACH
 RAIL EXCEPT ONE STAMPED WITH A *Croix de Lorraine* beneath
 a closed crown, previously decorated

6½ in. (16.5 cm.) high; 15½ in. (39.5 cm.) wide; 12¼ in.
 (32.5 cm.) deep (2)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

PROVENANCE:

Probably supplied to Napoleon for the Grand Trianon.

Georges Jacob and François-Honoré Georges Jacob used this
 stamp between 1803–13.

The general shape of the feet is very similar to those of four pairs
 of *tabourets de pieds* supplied to Napoleon at the Grand Trianon
 and remain there to this day: one pair supplied for the Salon de
 L'Empereur by Jacob-Desmalter on 20 August 1810, to designs
 supplied by the Imperial Garde-Meuble; a pair supplied by
 Jacob-Desmalter to the Cabinet du Secrétaire on 20 April 1810;
 a pair supplied to the Chambre de l'Empereur on 24 August 1810;
 and a pair supplied by Jacob-Desmalter to the Salon du Dejeun
 on 20 August 1810; though none is carved to the upper section
 of the foot or the rails as in the case of the present pair
 (D. Ledoux-Lebard, *Le Grand Trianon - Meubles et Objets d'Art*,
 Paris, 1975, pp. 106, 141, 160, 170).





~555

**AN EARLY VICTORIAN COOPERED OAK TOBACCO JAR
CIRCA 1850**

The oval lid inlaid with lozenges above a spreading body and waived rim; together with an English carved mahogany games box containing bone dominoes and die, early 19th century; an English mahogany and satinwood chessboard; a Victorian mahogany magnifying glass; an ebony rod; a set of carved and painted bone counters and a Victorian rosewood turned box with silver plaque engraved '*Rich^d Peacock Esq / Gorton Hall*', enclosing various mother-of-pearl counters

Tobacco jar: 4¼ in. (12 cm.) high;

Chessboard: 12¼ in. (32.5 cm.) square (6)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

The games box: Anonymous sale, Bonhams Chester, 2008.

The John Parry Collection, sold Christie's London, 25 March 2010, lot 36.

The tobacco jar: Avon Antiques, sold Christie's London, 21 May 2009, lot 99 (part). The turned box: Richard Peacock, Esq. (1820–89), Gorton Hall, Lancashire.



~556

**A MAHOGANY SAND-TIMER, A ROSEWOOD
SAND-TIMER AND A PINE SAND-TIMER
FIRST HALF 19TH CENTURY**

The mahogany timer: 6¼ in. (16 cm.) high; 3½ in. (8.5 cm.) diameter;

The rosewood timer: 7½ in. (19 cm.) high; 3½ in. (9 cm.) diameter The pine timer: 7 in. (18 cm.) high; 3½ in. (9 cm.) diameter (3)

£800–1,200

US\$1,200–1,800

€900–1,300

PROVENANCE:

The John Parry Collection, sold Christie's London, 25 March 2010, lot 53 (the rosewood and pine examples).

557

**A NORWEGIAN BIRCH CIRCULAR SPOUTED ALE-BOWL
18TH CENTURY**

The handle with foliate-carved decoration, with conforming spout and indistinct brand to underside '1819 / ..875'

10¼ in. (27.5 cm.) wide

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Anonymous sale, Bonham's, Chester, 2005

The John Parry Collection, sold Christie's London, 25 March 2010, lot 35.



558

A LOUIS XV COQUILLA NUT LOVE TOKEN SNUFF BOX AND COMBINED VINAGRETTE AND A FRENCH COQUILLA NUT SNUFF BOX

THE FIRST CIRCA 1750, THE SECOND CIRCA 1800

The first: one end carved with a mask, the eyes inset with ruby-tinted paste stones, the mouth inset with white-metal teeth and tongue, the cover pierced and carved with Cupid holding a torch astride a lion, the underside carved with a scallop shell and basket of flowers flanked by doves supporting floral garlands;

The second: modelled as a galleon, the cover with a scene of Neptune subduing a sea monster, the top with twin flaps

The first: 3 in. (7.6 cm.) long; 1 ¼ in. (3.1 cm.) deep

The second: 5 ½ in. (14 cm.) long (2)

£800–1,200

US\$1,200–1,800

€900–1,300

PROVENANCE:

Syd Levathan, The Longridge Collection, sold Christie's, London, 10–11 June 2010, lots 1281 and 1282.



558

559

A FRENCH COQUILLA NUT SNUFF BOX
CIRCA 1800

Modelled as a crouching man in a frock coat, his back hinged, his eyes of inlaid glass; together with an English burr-wood and pewter-mounted snuff box, 17th/18th century, carved with opposed heads of a man and woman, the pewter snuff probably later inset

The first: 3 ¼ in. (8.2 cm.) high

The second: 3 ¾ in. (8.5 cm.) high (2)

£600–900

US\$910–1,400

€680–1,000

PROVENANCE:

Syd Levathan, The Longridge Collection, sold Christie's, London, 10–11 June 2010, lots 1179 and 1283.



559

560

A FRENCH BRASS-MOUNTED AND INLAID MAHOGANY GUERIDON

BY FISEBER, BAR-SUR-SEINE, FIRST HALF 19TH CENTURY

The rectangular top inset with *Brèche d'Alep* above three drawers on turned baluster supports joined by an undertier, on turned feet with brass caps, inscribed beneath the top

Monsieur Fiseber Ebéniste / Bar S Seine

30 in. (76 cm.) high; 18 ¾ in. (47.5 cm.) wide;

12 in. (30.5 cm.) deep

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



557



561

561

**A CHINESE FAMILLE ROSE BARREL-SHAPED GARDEN SEAT
19TH CENTURY**

Enamelled in the Cantonese style with panels of figures, birds and flowers, reserved on grounds densely decorated with butterflies, foliage, flowers and fruit, the top with similar panels around a pierced cash emblem

18½ in. (47 cm.) high

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



562

562

**A SMALL CHINESE FAMILLE ROSE BARREL-SHAPED GARDEN SEAT
19TH CENTURY**

Enamelled around the centre with two panels of ladies and boys within a row of moulded bosses, a band of flowers and foliage around the foot and around the top, the flat top with a pierced cash emblem

10¼ in. (27.5 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300



563

563

**A CHINESE FAMILLE ROSE TURQUOISE-GROUND BARREL-SHAPED GARDEN SEAT
19TH CENTURY**

Enamelled with two large panels of figures divided by pierced double cash emblems, all on a turquoise ground embellished with scrolling Indian lotus and bats dividing two horizontal rows of bosses, the flat top with three landscape cartouches reserved on a yellow ground with similar flowers descending over the top edge as ruyi-shaped lappets

18½ in. (47 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



564

A YELLOW REPP-COVERED CORNER SOFA
MID-20TH CENTURY

With various damask-pattern scatter cushions
32 in. (81 cm.) high; 91 in. (231 cm.) and 77 in. (196 cm.) wide;
32½ in. (83 cm.) deep

£500-800

US\$760-1,200
€570-900





565

A CHINESE POLYCHROME LACQUER PANEL ON A MODERN BLACK AND GILT BASE

THE PANEL EARLY 19TH CENTURY AND RE-USED FROM A SCREEN

The panel with four reserves each depicting a mythical beast surrounded by scrolling foliage and lotus, the reverse of each reserve decorated with fruit, the base with pierced angles and square legs, reduced in height, refreshments to decoration
16 in. (41 cm.) high; 48½ in. (123 cm.) wide;
17 in. (43.5 cm.) deep

£1,000–1,500

US\$1,600–2,300
€1,200–1,700

566

TWO CHINESE BLACK AND GILT-LACQUER LOW TABLES 20TH CENTURY

One with top decorated to the borders and centre with scrolling foliage, above a pierced fretwork frieze, on square legs, the other decorated with figures on a bridge, foliage and a pagoda, on a panelled base with pierced fret angles

The first: 15¾ in. (40 cm.) high; 51½ in. (131 cm.) wide;
23¾ in. (60 cm.) deep

The second: 21½ in. (54.5 cm.) high; 46¾ in. (118.5 cm.) wide;
16¾ in. (42.5 cm.) deep

(2)

£1,000–1,500

US\$1,600–2,300
€1,200–1,700







567

**A VICTORIAN SILVER-GILT MOUNTED COMPASS
MARK OF THOMAS JOHNSON, LONDON, 1857**

Circular, the hinged cover engraved with a crest within a band of engine-turning, *marked under base and inside cover*
1½ in. (3.7 cm.) diameter

£400-600

US\$610-900

€450-670

568

**A RUSSIAN SILVER-GILT CONTAINER
IN THE FORM OF AN EGG
MOSCOW, 1874**

With engine-turned sides, engraved with a Russian inscription, *marked inside each section*

3½ in. (8 cm.) high

3 oz. (105 gr.)

The inscription translates as 'Christ is Risen'

£500-800

US\$760-1,200

€570-900



569

**A VICTORIAN SILVER CARD-CASE
BIRMINGHAM, 1837, MAKER'S MARK INDISTINCT**

Oblong, the sides pierced and chased with foliate scrolls, further chased on one side with a view of Abbotsford and on the other with a view of Newstead Abbey, *marked on bezel*

3½ in. (9.7 cm.) high

2.8 oz. (86 gr.)

£500-800

US\$760-1,200

€570-900

570

**A GEORGE III SILVER AND ENAMEL SCENT-BOTTLE
AND A VICTORIAN SILVER AND ENAMEL
SCENT-BOTTLE**

THE FIRST APPARENTLY UNMARKED, CIRCA 1800,
THE SECOND MARK OF HENRY WILLIAM DEE,
LONDON, 1871

The first elongated octagonal, the side applied with a
toothpick-case with enamel decoration, engraved with
initials, the second formed as a glass bottle surrounded
by a cast horseshoe, the cover formed as a jockey cap, with
red, blue and black enamel, *marked on neck and inside cover*
4½ in. (11.5 cm.) high and smaller (2)

£800-1,200

US\$1,200-1,800

€900-1,300



571

**A PAIR OF VICTORIAN SILVER SCENT-BOTTLES
MARK OF HENRY WILLIAM DEE, LONDON, 1874**

Each plain ovoid, the hinged covers each with suspension
ring, each glass lined, one with detachable stopper, *each*
marked on side, inside and inside cover
2½ in. (6 cm.) long (2)

£500-800

US\$760-1,200

€570-900

572

**A VICTORIAN SILVER BOX AND
AN EDWARD VII SILVER BOX**

THE FIRST BIRMINGHAM, 1873. MAKER'S MARK RUBBED,
THE SECOND WITH ENGLISH IMPORT MARKS FOR
LONDON, 1902

The first modelled as a Knight's helmet, the visor hinged,
the second formed as a bust of a gentleman wearing a
tricorn hat, *the first marked on the back, underneath and on*
visor, the second marked on bezel and hinge
2½ in. (6 cm.) high and smaller
4.4 oz. (138 gr.) (2)

£500-800

US\$760-1,200

€570-900





573

**A FRENCH SILVER CHAMBER-POT
LATE 19TH CENTURY, MAKER'S MARK LACKING**

Tapering cylindrical with scroll handle, on collet foot, with everted rim, the sides cast and chased with ribbon-tied foliage and flower swags on a matted ground, with a cartouche with engraved initials, *marked under base, on foot and on handle*

8½ in. (22 cm.) diam.

38 oz. (1,191 gr.)

£700-1,000

US\$1,100-1,500
€790-1,100

574

**A VICTORIAN IRISH 'GEM'-SET SILVER GOBLET
MARK OF EDMOND JOHNSON, DUBLIN, DATE LETTER
RUBBED, ALMOST CERTAINLY 1898**

The bowl tapering and set with faceted coloured glass 'gems' among engraved swags, on spreading foot, engraved with initials, *marked near rim, the foot stamped 'Roche Cork'*

5¼ in. (13.4 cm.) high

gross weight 10 oz. (297 gr.)

£400-600

US\$610-900
€450-670



575

**A FRENCH SILVER CHAMBER-POT
MARK OF BOULANGER, PARIS, LATE 19TH CENTURY**

Tapering cylindrical and on collet foot, with scroll handle and everted rim, *marked underneath, on foot and handle*

8½ in. (22 cm.) diameter

40 oz. (1,242 gr.)

£600-800

US\$910-1,200
€680-900



576

A GERMAN SILVER EWER

MARK OF H. MEYEN AND CO., BERLIN, LATE 19TH CENTURY

Modelled as a heraldic mer-griffin with coronet, on spreading base, the hinged cover set with faceted purple 'gem', *marked on foot, further stamped 'H. Meyen & Co'*

15¼ in. (40 cm.) high

41 oz. (1,289 gr.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Anonymous sale; Bonhams, London, 3 November 2010, lot 49.

577

A PAIR OF GEORGE V SILVER WALL-SCONCES
MARK OF CHARLES AND RICHARD COMYNS, LONDON, 1915

The back-plate of each cast with two putti supporting a laurel wreath with vacant cartouche, the scrolling leaf-cast branch terminating in a gadrooned wax-pan and socket, *each marked on back-plate and wax-pan*

9¼ in. (25 cm.) high

83 oz. (2,587 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



578

AN EDWARD VII SILVER-GILT STANDING SALT-CELLAR
MARK OF OMAR RAMSDEN AND ALWYN CARR,
LONDON, 1909

Elongated spool-shape, the centre chased with two coats-of-arms among foliage, the slightly domed foot with an egg-and-dart border and a further band of foliage, the rim and shoulder with further bands of foliage and chased with an inscription, *marked on base, further engraved under the base* 'OMAR RAMSDEN ET ALWYN CARR ME FECERUNT'

6½ in. (17 cm.) high

24 oz. (754 gr.)

The inscription reads 'From The Worshipful Company of Haberdashers to Samuel Osborn Master 1910-11'

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



PROVENANCE:

Presented to the Haberdashers' Company by Sir Samuel Osborn (d.1952)

Anonymous sale; Bonhams, London, 9 July 2005, lot 1.

Omar Ramsden (1873-1939) was born and trained in Sheffield, heart of the silver and cutlery trade for the north of England. He was born into a family with ties to the silver trade and as early as 1887 was working as an apprentice to a firm of silversmiths there. While the training that he received during that apprenticeship no doubt helped him to be a successful businessman, and would later help him manage a workshop, it was his time doing evening classes at the Sheffield School of Art which first gave him the taste for design. It was also there that he met Alwyn Carr (1872-1940) who would become a friend and partner from 1898-1919. The combination of his knowledge of manufacturing techniques with his and Carr's designs, which, while sometimes copying and often inspired by earlier examples, were always innovative and timeless, allowed him to turn his workshop at St. Dunstan's in Fulham, West London, into a very successful business. Though Ramsden is known to have gone to visit the Victoria and Albert Museum for ideas of silver, the present salt is based on an example marked for 1595 which was given to the Worshipful Company of Haberdashers by Sir Hugh Hamesley K.T. in 1636.

Sir Samuel Osborn (1864-1952) was the son of Samuel Osborn, founder of the Samuel Osborn and Co, steel manufacturers and engineers. He served on Sheffield County Council and was Lord Mayor of Sheffield in 1912. During his year as master he entertained the Duke of Connaught (1850-1942) at the Haberdashers' Hall in 9 February 1911.



579
AN ELIZABETH II SILVER STIRRUP-CUP
 MARK OF RICHARD COMYNS, LONDON, 1970

Realistically cast and chased as a salmon head, the interior gilt,
marked near rim
 4¼ in. (11 cm.) long
 8 oz. (249 gr.)

£300-500

US\$460-750
 €340-560



581
A CONTINENTAL PARCEL-GILT SILVER
AND DIAMOND-MOUNTED AGATE BOWL
 APPARENTLY UNMARKED, 20TH CENTURY

In the 17th century style, oval, the openwork foliate mounts set
 with rose-cut diamonds
 6¼ in. (17.2 cm.) wide

£700-1,000

US\$1,100-1,500
 €790-1,100



580
A GEORGE II SILVER PEPPERETTE, A VICTORIAN SILVER
PEPPERETTE AND AN EDWARD VII SILVER PEPPERETTE
 THE FIRST APPARENTLY UNMARKED, CIRCA 1720,
 THE SECOND MARK OF CHARLES STUART HARRIS, LONDON, 1877,
 THE THIRD LONDON, 1906

Each plain cylindrical with scroll handle, with pierced domed covers,
the two later examples marked underneath or near handle and on cover
 4 in. (10 cm.) high; and smaller
 13 oz. (389 gr.)

£400-600

(3)
 US\$610-900
 €450-670



582
A CONTINENTAL SILVER FLASK
 THE BASE STRUCK WITH INCUSE STAR AND TWO FURTHER
 INDISTINCT MARKS, PROBABLY GERMAN, 19TH CENTURY

Fluted pear-shape on collet foot, the lower body engraved with
 figures in landscapes, each side applied with a mask suspending later
 chains which connect the detachable cover to the body, engraved
 with a coat-of-arms, *marked underneath*
 6¼ in. (17 cm.) high
 10 oz. (321 gr.)

£600-800

US\$910-1,200
 €680-900

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 November 1992
 (without chains).



583

A PORTUGUESE SILVER SALVER

LISBON, 1886-1938, STAMPED L. TITULO AND LEITAO & IB

Circular, the border applied and chased with ribbon-tied foliage swags on a matted ground, further engraved with foliage, *marked near rim*

16½ in. (41 cm.) diameter

47 oz. (1,445 gr.)

£500-800

US\$760-1,200
€570-900



585

A PAIR OF SILVER CANDLESTICKS

BEARING SPURIOUS MARKS FOR LISBON, MAKER'S MARK F OVER MR, PROBABLY 20TH CENTURY

Each on stepped octagonal base, the baluster stems terminating in elongated spool-shaped sockets, engraved with a coat-of-arms, *each marked on foot*

7¾ in. (19.8 cm.) high

31 oz. (955 gr.)

£700-1,000

(2)

US\$1,100-1,500
€790-1,100



584

A PORTUGUESE ENTREE-DISH AND COVER

LISBON, POST-1938, STAMPED TITULO AND JOALHARIA W.A. SARMENTO

Oval and with reeded rim, the cover with detachable loop handle, *marked under rim and on cover*

12½ in. (31.5 cm.) wide

£500-800

US\$760-1,200
€570-900



586

TWO PORTUGUESE SILVER DRESSING-TABLE BOXES

LISBON, 1886-1938, STAMPED L. TITULO AND LEITAO

Each oblong with rounded corners, the pull-off covers chased with floral cartouches, with spiral-fluted sides, the sides of each with a detachable grill, *each marked underneath and on grill*

9 in. (22.5 cm.) long and smaller

42 oz. (1,296 gr.)

£400-600

(2)

US\$610-900
€450-670



587
A PORTUGUESE SILVER JARDINIÈRE
 LISBON, 1886-1938, STAMPED L. TITULO AND LEITAO

Oval and on four part-foliage cast bun feet, the waisted sides chased with foliate scrolls, strapwork and shells, with a copper liner and a grill for flowers, *marked near rim*
 16¼ in. (41 cm.) wide
 72 oz. (2,233 gr.)

£800-1,200

US\$1,200-1,800
 €900-1,300



588
A PORTUGUESE SILVER BASKET
 LISBON, 1886-1938, STAMPED LEITAO & IR

Tapering circular with ribbon-tied reeded border above pierced sides, the sides further chased with ribbon-tied foliate swags, on stepped foot, *marked underneath*
 11 in. (28 cm.) diameter
 28 oz. (877 gr.)

£500-800

US\$760-1,200
 €570-900



589
A PORTUGUESE SILVER BASKET
 LISBON, 1886-1938, STAMPED L. TITULO AND LEITAO

Shaped circular and with openwork foliate and scroll border, applied with vacant cartouches, *marked on foot*
 15½ in. (39.2 cm.) diameter
 37 oz. (1,139 gr.)

£600-800

US\$910-1,200
 €680-900

590
TEN VARIOUS SILVER REFERENCE BOOKS

Comprising:

C. J. Jackson, *An Illustrated History of English Plate*, London, 1967, two volumes; C. Oman, *Caroline Silver 1625-1688*, London, 1970; J. F. Hayward, *Huguenot Silver in England 1688-1727*, London, 1959; D. Bennett, *Irish Georgian Silver*, London, 1973; M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, London, 1971; P. A. S. Phillips, *Paul de Lamerie Citizen and Goldsmith of London*, London, 1968; C. le Corbeiller, *European and American Snuff Boxes 1730-1830*, New York, 1966; Y. Hackenbroch, *English and Other Silver in the Irwin Untermyer Collection*, London, 1963; M. G. Vidal, *Marcas de Contrastes e Ourives Portugueses*, Lisbon, 1958; R. dos Santos and I. Quilhó, *Ourivesaria Portuguesa nas Collecções Particulares*, Lisbon, 1971.

(10)

£500-800

US\$760-1,200
 €570-900





591

**A DIRECTOIRE BRASS-MOUNTED
MAHOGANY GUERIDON**

EARLY 19TH CENTURY, THE TOP AND BASE ASSOCIATED

The circular grey-veined white marble top with pierced gallery, on a hexagonal column and tripod base with pad feet

28½ in. (72.5 cm.) high; 22 in. (56 cm.) diameter

£800-1,200

US\$1,200-1,800

€900-1,300



592

**AN ITALIAN WHITE MARBLE GROUP
OF TWO BOYS PLAYING**

LATE 19TH/EARLY 20TH CENTURY

On an associated stepped plinth

37 in. (94 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



593

**A FRENCH BRASS AND BLACK LEATHER SQUARE
FOLDING TABLE**

20TH CENTURY, ATTRIBUTED TO MAISON JANSEN

27¼ in. (70.5 cm.) high; 31¼ in. (80.5 cm.) square

£600-900

US\$910-1,400

€680-1,000



VESTA CASES
(LOTS 594-643)



594

**A VICTORIAN SILVER AND ENAMEL
VESTA-CASE**

MARK OF SAMPSON MORDAN, LONDON, 1886

Formed as a sentry-box, the front enamelled with a trooper of the 18th Hussars, the base with striking surface, with hinged cover, *marked on bezel and inside cover, the cover struck with design registration number 'R^d 38283'*

2½ in. (6 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



595

**A VICTORIAN SILVER AND ENAMEL
VESTA-CASE**

BIRMINGHAM, 1886, MAKER'S MARK L.E

Of book form, enamelled with the Union Jack and Royal Standard below a crown in commemoration of the Golden Jubilee of Queen Victoria, with striking surface and suspension loop, *marked on side and inside cover*

1½ in. (4.1 cm.) high

£200-300

US\$310-450

€230-340



596

**A VICTORIAN SILVER AND ENAMEL
VESTA-CASE**

MARK OF SAMPSON MORDAN, LONDON, 1886

Of shield form, enamelled with the arms of Great Britain, the reverse with monogram of Queen Victoria and the dates '1837-1887', in commemoration of her Golden Jubilee, with striking surface, *marked on side and inside cover*

1½ in. (5 cm.) high

£600-800

US\$910-1,200

€680-900



PROVENANCE:

Anonymous sale; Bonhams, London,
20 June 2010, lot 18.



597

**A VICTORIAN SILVER AND ENAMEL VESTA-CASE
MARK OF SAMPSON MORDAN, LONDON, 1887**

Oblong, the hinged cover enamelled with a battery of Royal Horse Artillery pulling a field gun over the dusty plains of India or Afghanistan, with striking surface, *marked on side and inside cover*
1 3/4 in. (4.5 cm.) high

£400-600

US\$610-900
€450-670



599

**A GEORGE V SILVER AND ENAMEL VESTA-CASE
BIRMINGHAM, 1918, MAKER'S MARK R&M**

Oblong, enamelled with the Great Western Railways Cornish Express, with striking surface and suspension loop, *marked on bezel and cover*
2 1/2 in. (5.5 cm.) high

£400-600

US\$610-900
€450-670

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 234.



598

**A GOLD VESTA-CASE
APPARENTLY UNMARKED, CIRCA 1890**

Oblong, one side enamelled with a fishing fly, the other with initials 'CCB', with hinged cover, the base with striking surface
2 3/4 in. (6 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 248.



600

**A VICTORIAN SILVER AND ENAMEL VESTA-CASE
MARK OF GEORGE HEATH, LONDON, 1887**

Oblong and with curved angles, enamelled with a fish transposed in front of a riverbank, with striking surface and suspension loop, *marked on bezel and inside cover*
1 1/2 in. (4.8 cm.) high

£500-800

US\$760-1,200
€570-900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 29.



601

A VICTORIAN SILVER AND ENAMEL VESTA-CASE
MARK OF J. MILLWARD BANKS, BIRMINGHAM, 1893

Oblong, the cover enamelled with a coach in a landscape being drawn by four horses, with a striking surface and suspension loop, marked inside base and cover
2 in. (5.2 cm.)

£800-1,200

US\$1,200-1,800
€900-1,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 49.



603

AN EDWARD VII SILVER AND ENAMEL VESTA-CASE
MARK OF SAMPSON MORDAN AND CO., CHESTER, 1903

Oblong, enamelled with a scene of the end of a hunt, the huntman holding up the kill surrounded by hounds and horses, with striking surface, marked on side and inside cover
2¼ in. (5.7 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 94.



602

A VICTORIAN SILVER AND ENAMEL VESTA-CASE
BIRMINGHAM, 1890, MAKER'S MARK H.J

Oblong, enamelled with a scene of horses and hounds in pursuit at a hunt, with striking surface and suspension loop, marked inside base and cover
2 in. (5.2 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300



604

A VICTORIAN SILVER AND ENAMEL VESTA-CASE
IN THE FORM OF A PEN KNIFE
MARK OF SAMPSON MORDAN AND CO., LONDON, 1890

The hinged cover enamelled with a view of huntsmen at a fence, with suspension loop and striking surface, marked inside base and cover
2 in. (5.2 cm.) long

£500-700

US\$760-1,100
€570-790



605

A VICTORIAN SILVER AND ENAMEL VESTA-CASE
MARK OF THOMAS JOHNSON, LONDON, 1887

In the form of a bottle, one side enamelled with a label reading
 Bass and Co., the hinged base with striking surface, *marked on bottom*
edge and inside cover

2½ in. (6.4 cm.) high

£700–1,000

US\$1,100–1,500

€790–1,100

606

THREE VICTORIAN SILVER VESTA-CASES, TWO VICTORIAN
SILVER COMBINATION VESTA-CASE/CIGAR-CUTTERS AND
AN AMERICAN SILVER CIGAR CUTTER

LONDON AND BIRMINGHAM, 1882, 1891 AND 1901 ETC.

The vesta-cases each formed as bottles, one part chased as wicker,
 another part-leather covered, the others each also formed as bottles,
 with striking surfaces

3 in. (7.6 cm.) high and smaller

(6)

£800–1,200

US\$1,200–1,800

€900–1,300

607

A VICTORIAN SILVER VESTA-CASE
MARK OF SAMUEL M. LEVI, BIRMINGHAM, 1876

In the form of Mr. Punch's dog Toby wearing a ruff and hat,
 with striking surface, *marked on bezel and inside cover*

2½ in. (6.1 cm.) high

£400–600

US\$610–900

€450–670

608

A VICTORIAN SILVER VESTA-CASE
MARK OF SAMUEL M. LEVI, BIRMINGHAM, 1890

Modelled as the bust of Mr. Punch, with striking surface,
marked on bezel

2½ in. (5.8 cm.) high

£400–600

US\$610–900

€450–670

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998,
 lot 93.



607



608



609

609

A VICTORIAN SILVER VESTA-CASE
MARK OF JOHN MARSHALL SPINK, LONDON, 1896

Modelled as a brazil nut, *marked on bezel and cover*

2½ in. (5.2 cm.) long

£200–300

US\$310–450

€230–340

PROVENANCE:

Possibly Anonymous sale; Sotheby's, Belgravia, 5 July 1979, lot 203.

610

FOUR CONTINENTAL SILVER VESTA-CASES

THE FIRST TWO APPARENTLY DUTCH, THE REMAINDER
APPARENTLY UNMARKED, LATE 19TH CENTURY

Two in the form of boots with differing engraved decoration, two
further examples in the form of shoes, one formed as a filigree lady's
shoe, the other in the form of a boot

2½ in. (6.5 cm.) high and smaller

(4)

£700–1,000

US\$1,100–1,500

€790–1,100



611

**A VICTORIAN SILVER TABLE VESTA-CASE
AND A VICTORIAN SILVER VESTA-CASE**

THE FIRST WITH MARK OF HENRY WILLIAM DEE, LONDON, 1876,
THE SECOND MARK OF COHEN AND CHARLES, CHESTER, 1900

Each oblong, the cover of the first applied with an enamelled
match-stick, the second applied with two paste gems and
a blister pearl, the cover with inscription, the front engraved

2½ in. (6.4 cm.) wide

The inscription reads *'Come in the evening or come in the morning come
when you're looked for or come without warning RAJ July 20th 1905'* (2)

£600–900

US\$910–1,400

€680–1,000



611

612

SIX VICTORIAN SILVER VESTA-CASES

LONDON AND BIRMINGHAM, 1865, 1871, 1873, 1880 AND 1887

Each formed as a horseshoe, with a striking surface, some engraved
with a crest, coat-of-arms or initials

2½ in. (5.4 cm.) high and smaller

(6)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



612



613
A VICTORIAN SILVER AND ENAMEL
COMBINATION VESTA-CASE AND
POCKET-KNIFE
MARK OF HENRY THORNHILL, LONDON,
1887, RETAILED BY W. THORNHILL AND CO.

Oval, the front enamelled with a scene of
a horseman and hounds, fitted with a steel
blade and a pencil, with striking surface and
suspension loop, *marked inside base and cover
and on back, further stamped on the cover*
'W. Thornhill & Co. 144 New Bond St'
2 3/4 in. (7 cm.) long

£300-500

US\$460-750
€340-560



614
A VICTORIAN SILVER VESTA-CASE
MARK OF S. BLANCKENSEE AND SONS,
BIRMINGHAM, PROBABLY 1884

In the form of a booted foot kicking
a football, with striking surface,
marked on bezel and cover
2 in. (5.1 cm.) high

£400-600

US\$610-900
€450-670



615
A VICTORIAN SILVER AND ENAMEL
COMBINATION VESTA-CASE
POCKET-KNIFE
MARK OF SAMPSON MORDAN AND CO.,
LONDON, 1890

Oval, the front enamelled with a scene of
three yachts at sail in a seascape, fitted with
two steel blades and a pencil, with striking
surface and suspension loop, *marked inside
base and cover and on back*
2 in. (5.1 cm.)

£400-600

US\$610-900
€450-670



616
A VICTORIAN COMBINATION SILVER CIGAR-CUTTER,
VESTA-CASE AND PEN-KNIFE AND A TROMPE L'OEIL
SILVER CIGAR-HOLDER

THE PEN-KNIFE MARK OF WILLIAM FREDERICK WRIGHT, LONDON,
1900, THE CIGAR-HOLDER APPARENTLY UNMARKED, CIRCA 1900

The first oval, fitted with a pen knife and a pencil, opens to reveal
a compartment, with a striking surface and suspension loop, the
cigar-case in the form of a cigar, *the pen-knife marked inside,*
inside cover and on back

the cigar holder 4 in. (10.5 cm.) long

£400-600

(2)

US\$610-900
€450-670



617
A VICTORIAN SILVER-MOUNTED VESTA-CASE
AND AN EDWARD VII SILVER VESTA-CASE
THE FIRST MARK OF THOMAS JOHNSON, LONDON, 1883,
THE SECOND MARK OF SAMPSON MORDAN AND CO., CHESTER, 1908

The first in the form of a shotgun cartridge, with rubberised sides, the
hinged cover with striking surface, the second oval, cast on each side
with a fox mask, engraved with initials and with a striking surface and
suspension loop, *each marked on body and cover*
2 1/2 in. (5.4 cm.) high and smaller

£500-800

US\$760-1,200
€570-900



(2)



618
AN EDWARD VII SILVER VESTA-CASE
MARK OF JAMES FENTON,
BIRMINGHAM, 1908

Circular, the front stamped with a scene of three gentlemen playing bowls, with striking surface and suspension loop, *marked on bezel and inside cover*
1½ in. (4.5 cm.) diameter

£400-600

US\$610-900
€450-670



619
AN EDWARD VII SILVER VESTA-CASE
BIRMINGHAM, 1906, MAKER'S MARK W.J.H.,
POSSIBLY FOR WILLIAM J. HOLMES

Circular, stamped with a lady golfer, with striking surface and suspension loop, *marked on cover bezel and inside cover*
1½ in. (3.9 cm.) diameter

£300-500

US\$460-750
€340-560

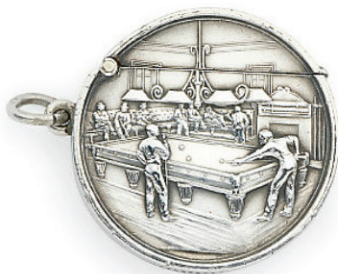


620
AN EDWARD VII SILVER VESTA-CASE
BIRMINGHAM, 1906, MAKER'S MARK RP

Circular, the front stamped with a scene of gentlemen playing hockey, with striking surface and suspension loop, *marked on bezel and inside cover*
1½ in. (4.5 cm.) diameter

£400-600

US\$610-900
€450-670



621
AN EDWARD VII SILVER VESTA-CASE
BIRMINGHAM, 1906, MAKER'S MARK H.W.LD.

Circular, stamped with a scene of men playing billiards, with striking surface and suspension loop, *marked on bezel and inside cover*
1½ in. (3.9 cm.) diameter

£300-500

US\$460-750
€340-560



622
AN EDWARD VII SILVER VESTA-CASE
MARK OF JAMES FENTON, BIRMINGHAM, 1906

Circular, the front stamped with a scene of men playing billiards, with striking surface and suspension loop, *marked on bezel and inside cover*
1½ in. (3.9 cm.) diameter

£300-500

US\$460-750
€340-560



623

**A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL VESTA CASE
LATE 19TH CENTURY**

Rectangular with rounded corners, the body finely enamelled with scrolling foliage in shades of yellow and green on stippled ground, the hinged cover similarly enamelled and with blue bead border, silver push-piece, *indistinctly marked on flange*

2 in. (5.1 cm.) high

£300-500

US\$460-750

€340-560



624

**A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL VESTA CASE
APPARENTLY MARKED GRACHEV, MOSCOW, CIRCA 1890**

Rectangular with rounded corners, the sides enamelled with scrolling foliage in shades of blue, green, white and translucent red over gilt stippled ground, the hinged cover engraved with the monogram 'MF', gilt interior, *marked on flange*

2¼ in. (5.7 cm.) high

£600-800

US\$910-1,200

€680-900

PROVENANCE:

Christie's, South Kensington, 10 June 2010, lot 213.



625

**TWO AMERICAN SILVER VESTA-CASES
MARK OF GEORGE W. SHIEBLER AND CO.,
NEW YORK, LATE 19TH CENTURY**

The first chased with the figure of a frog emerging from lily leaves, the second formed as a crocodile with palm trees, each with a striking surface, *each marked on bezel*

2¾ in. (6.7 cm.) high and smaller

(2)

£300-500

US\$460-750

€340-560

626

TWO VICTORIAN SILVER VESTA-CASES

THE FIRST LONDON, 1882, THE SECOND BIRMINGHAM, 1885,
MAKER'S MARK INDISTINCT ON EACH

The first modelled as a running pig, the second as a kneeling
elephant, each with striking surface, one with a suspension loop,
each marked on bezel

2 in (5 cm.) wide and smaller

(2)

£500-700

US\$760-1,100

€570-790



627

627

A VICTORIAN SILVER VESTA-CASE

MARK OF SAMPSON MORDAN, LONDON, 1882

In the form of a baby in swaddling clothes, with striking surface,
marked near lower rim and inside cover

3 1/4 in. (7.5 cm.) high

£300-500

US\$460-750

€340-560



628

628

A CONTINENTAL GOLD VESTA-CASE

APPARENTLY UNMARKED, LATE 19TH CENTURY

In the form of a baby, holding a rattle and wrapped in swaddling
clothes, with suspension ring, the base with striking surface

2 in. (4.8 cm.) high

0.4 oz. (12 gr.)

£800-1,200

US\$1,200-1,800

€900-1,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998,
lot 68.

629

TWO SILVER VESTA-CASES

ONE WITH MAKER'S MARK S, THE OTHER APPARENTLY
UNMARKED, EACH LATE 19TH CENTURY

Each formed as Buddha seated on a lotus, each with striking
surface, one hinged at the base, the other hinged at the shoulders,
the first marked inside cover

2 1/2 in. (6.3 cm.) high and smaller

(2)

£300-500

US\$460-750

€340-560





630
A VICTORIAN SILVER AND ENAMEL
VESTA-CASE
MARK OF SAMPSON MORDAN AND CO.,
LONDON, 1891

Oblong, the front enamelled with a scene
of a yacht at sail in a seascape, with striking
surface, *marked on side and inside cover*
1¼ in. (4.5 cm.) high

£500-800

US\$760-1,200
€570-900



632
A VICTORIAN SILVER AND ENAMEL
VESTA-CASE
MARK OF SAMPSON MORDAN AND CO.,
LONDON, 1893

Oblong, the front enamelled with a sailing
boat at full sail on a river, with striking
surface, *marked on side and inside cover*
1¼ in. (4.5 cm.) high

£500-800

US\$760-1,200
€570-900



634
A VICTORIAN SILVER AND ENAMEL
VESTA-CASE
MARK OF SAMPSON MORDAN, LONDON, 1887

Oblong and enamelled with a figure of the
devil and with inscription 'I am Who the
devil are you', with a vacant cartouche for an
engraved name, with striking surface, *marked
inside base and cover*
1½ in. (4 cm.) high

£400-600

US\$610-900
€450-670



631
A GOLD AND ENAMEL VESTA-CASE
APPARENTLY UNMARKED, CIRCA 1890

Oblong, enamelled to simulate a cigar-case,
the hinged front enamelled with a portrait
of a gentleman, the back enamelled with
the trade label of *La Flor de Henry Clay*,
the hinged top opens to reveal a striking
surface, the side with a wheel
2¼ in. (5.8 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



633
A VICTORIAN SILVER AND ENAMEL
VESTA-CASE
MARK OF GEORGE HEATH, LONDON, 1888

Oblong, the cover enamelled with the figure
of a woman dressed in black, the reverse
engraved with monogram 'ID' and dated
24 June 1888, *marked on bezel and inside cover*
1¼ in. (4.5 cm.) high

£300-500

US\$460-750
€340-560



635
AN AUSTRO-HUNGARIAN SILVER AND
ENAMEL VESTA-CASE
CIRCA 1900, MAKER'S MARK RUBBED

Oblong, the hinged front enamelled with
a windswept figure of a man wearing an
apron, with further hinged striking surface
and plain cover, *marked inside hinged front,
base and cover*
1½ in. (4.2 cm.) high

£300-500

US\$460-750
€340-560

PROVENANCE:

Anonymous sale; Sotheby's, Geneva,
18 May 1998, lot 185.



636

**A CONTINENTAL SILVER AND ENAMEL VESTA-CASE
WITH ENGLISH IMPORT MARKS FOR LONDON, DATE LETTER
INDISTINCT, CIRCA 1910, PERHAPS AUSTRIAN OR GERMAN**

Oblong and enamelled with a figure of a standing female nude in a landscape, with striking surface and suspension loop, *marked on bezel and inside cover*

2 in. (5 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 60.



638

**A VICTORIAN GOLD VESTA-CASE
MARK OF HAYES BROTHERS, BIRMINGHAM, 1890, 18CT**

Oblong, enamelled with a Can-Can dancer sat on a stool, a bouquet of flowers and fan in front of her, the hinged cover with suspension ring, the base with a striking surface, the back engraved with monogram, *marked on bezel and inside cover*

2½ in. (5.5 cm.) long

gross weight 1.5 oz. (48 gr.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



637

**A CONTINENTAL SILVER AND ENAMEL VESTA-CASE
MAKER'S DEVICE A DRAGONFLY, EARLY 20TH CENTURY,
PERHAPS GERMAN**

Oblong, the hinged cover with spring mechanism and enamelled with a bust-length portrait of a scantily clad young woman with flowers in her hair and holding further flowers, the sides engraved with latticework, with striking surface, *marked inside*

1½ in. (4.3 cm.) high

£300–500

US\$460–750

€340–560

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 September 1998, lot 168.



639

**A FRENCH GOLD AND ENAMEL VESTA-CASE
APPARENTLY UNMARKED, CIRCA 1895**

Oblong, the sloping hinged cover enamelled with musical trophies, the front enamelled with a view after Jean-Honoré Fragonard's *The Fountain of Love*, the sides enamelled to simulate cigarette labels, the back enamelled with Ceres, the base with striking surface

2 in. (5 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 23 November 2010, lot 434.



640

THREE VICTORIAN SILVER-MOUNTED VESTA-CASES
THE FIRST BIRMINGHAM, 1889, THE SECOND LONDON, 1884,
THE THIRD LONDON, 1896

The first formed from a claw, engraved 'Asia Minor 1889', the second formed from a claw of a crab, painted to resemble Mr Punch, engraved with monogram, the third formed from a shark's tooth, engraved with a stag's head crest above date '1896', each with striking surface

2½ in. (6.5 cm.) high and smaller

(3)

£500-800

US\$760-1,200
€570-900



641

TWO VICTORIAN SILVER VESTA-CASES
THE FIRST WITH MARK OF JOHN HARRIS, LONDON, 1853
THE SECOND WITH MARK OF SAMPSON MORDAN, LONDON, 1836

The first with an inscription, 'Used by HRH the Prince Consort and given by Her Majesty the Queen to R. Loehlein 14 April 1862', the second in the form of a sentry-box, the back engraved 'Robert F.L. Napier from C.H. 26 July 1887', each with striking surface

2½ in. (6 cm.) long

Rudolf Loehlein (d.1898) was the Prince Consort's German valet. He continued in the service of the Queen after the Prince's death. Major Robert Francis Ladeveze Napier (1856-1898) of the Cameron Highlanders married Emily Norrie (d.1961), daughter of George Moke, of New York on 25 July 1887. He died on active service at Atbara, Egypt.

(2)

£400-600

US\$610-900
€450-670



642

AN EDWARD VII SILVER COMBINATION VESTA-CASE/MAP-MEASURER
LONDON, 1907, MAKER'S MARK WH, PERHAPS FOR WILLIAM HUNTER

Shaped oblong and with curved terminal with cog, with dial on each side, one for nautical miles, the other for kilometres, the top hinged to form a compartment for vestas, engraved with initials 'WNV', with striking surface, marked on bezel

3¼ in. (8.2 cm.) long

£200-300

US\$310-450
€230-340



643

TWO VICTORIAN SILVER VESTA-CASES AND ANOTHER EDWARD VII
THE FIRST BIRMINGHAM, 1906, THE SECOND BIRMINGHAM, 1879,
THE THIRD BIRMINGHAM, 1882

The first formed as a padlock, the second as a fetter lock, the third as a padlock applied with horseshoe, whip and stirrups, each with a striking surface

2 in. (5.2 cm.) high and smaller

(3)

£600-800

US\$910-1,200
€680-900



644

SEVEN SILVER-MOUNTED SWAGGER-STICKS

FOUR WITH MARK OF F. NARBOROUGH, BIRMINGHAM, 1897, 1913, 1917 AND 1920;
ONE WITH MARK OF W. M. DOWLER AND SONS, BIRMINGHAM, 1913;
TWO MARK OF CHARLES COOKE, LONDON, 1890 AND 1910, RETAILED BY BRIGG

Each with globular silver handle, respectively stamped with the badges of the Cheshire Regiment; the Northern Rhodesia Volunteer Defence Force; the Royal Army Ordnance Corps; The Tanganyika Police and the Northern Rhodesia Regiment, the two further examples engraved with initials, one below coronet

29¼ in. (74 cm.) long

(7)

£800-1,200

US\$ 1,200-1,800
€900-1,300

~ END OF SALE ~



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IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol \sim in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

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Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

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VAT payable at 5.001% on hammer price and at 20% on the buyer's premium

Ω or *

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(wine only).

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Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
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* or Ω

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or †

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For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

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STORAGE AND COLLECTION

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STORAGE CHARGES

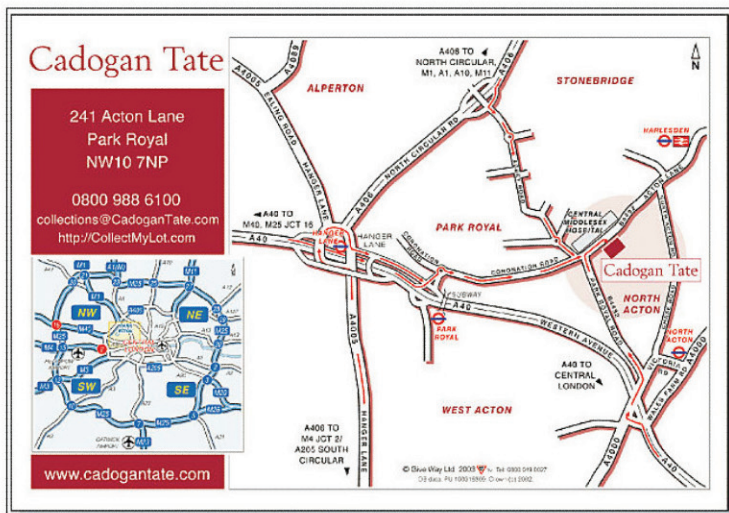
CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
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29th day onwards:		
Transfer	£60.00	£30.00
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All charges exclusive of VAT.

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CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution, etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol * next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 2.5% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 1.5% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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KEY TO ABBREVIATIONS

KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington

PIETER BRUEGHEL II (Brussels 1564/5 –1637/8 Antwerp)
The King Drinks - signed and dated 'P · BREUGHEL · 1620 ·' (lower centre) - oil on panel
29 x 41³/₄ in. (73.7 x 106 cm.) · £250,000 – 350,000

An Iberian
Private Collection



Old Master & British Paintings Evening Sale

London, King Street • 6 December 2011

CHRISTIE'S

Viewing
2-6 December

Contact
Henry Pettifer
hpettifer@christies.com
+44 (0)20 7389 2084
8 King Street, SW1Y 6QT

christies.com

A LARGE PAIR OF GEORGE IV GILTWOOD MIRRORS
\$60,000-90,000

GEORGE II STATUARY AND SIENA MARBLE CHIMNEYPiece
CIRCA 1750
\$80,000-120,000
The Dukes of Northumberland, Northumberland House, London.



Architectural and Interior Design drawings for the proposed house, in which the catalogued collection of furnishings was to be placed, are courtesy of David Bruce Mann, Architect.

**Country House Elegance:
An Architectural Vision**

New York • 21 November 2011

CHRISTIE'S

Viewing
19-21 November

Contact
Andrew McVinish
amcvinish@christies.com
+1 212 636 2199
20 Rockefeller Plaza, New York, New York 10020

christies.com

PABLO PICASSO (1881–1973)

Joi de vivre · solid silver plate · stamped with the artist's signature, number and French assay mark for silver 'Picasso/8/20/1441/3189' (underneath)

16½ in. (42.5 cm.) diameter · Conceived in 1956 and executed in silver by François Hugo in an edition of 20, plus 2 *épreuves d'artiste*

Sold with the original wooden presentation box · £22,000–28,000



Picasso Ceramics

South Kensington • 1 December 2011

Viewing

26–30 November

Contact

Michelle McMullan

mmcmullan@christies.com

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85 Old Brompton Road, London SW7 3LD

CHRISTIE'S

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Living with Art

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